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ALBERT COATES ACCEPTS ROCHESTER POST

Here are two telegrams which speak for themselves. Said the first: "Rochester, 10:11 A. M., June 11—Albert Coates returning to London tomorrow on the Aquitania, after a week devoted to advising with George Eastman concerning the development of policies and ideals of the Eastman School of Music and the Eastman Theater." Said the second: "Rochester, 11:38 A. M., June 11—Albert Coates has accepted the post of director of the Rochester Philharmonic Orchestra. He will return to Rochester in time to give his first concert on January 16, 1924. His schedule includes three evening and ten afternoon concerts, ending April 9."

To those who had known of the flying trip which Mr. Coates, interrupting his season with the British National Opera Company, was making to this country, arriving only last week and scheduled to sail on Tuesday of this week, with the entire time here spent in Rochester, there was nothing surprising in the news that the well known English leader, who has been here for the last two seasons as guest conductor of the New York Symphony Orchestra, would accept the Rochester post.

On the chance that Mr. Coates would be in New York the evening before he was scheduled to sail home, the MUSICAL COURIER succeeded in locating him at the Hotel Wellington late last Monday afternoon, just after he had arrived from Rochester, and obtained an exclusive interview with him.

"How in the world did you hear about this Rochester engagement?" was his first question. "Why, I didn't sign the contract until last night—in fact, not until 1:30 this morning."

"That wasn't hard," was the reply. "We've had two official telegrams from Rochester already today. They evidently do not want to hide your light under a bushel. Tomorrow morning it will be in all the dailies."

"That's fine," cried Mr. Coates, who is just forty, and doesn't look it by several years, and has all the energy and enthusiasm of a mere youth.

"Is there something you'd like to say about your appointment to the Rochester position?"

"Indeed, yes—there's a great deal I'd like to say, but I'm going to leave it to Mr. Eastman to make whatever announcement he may wish to make from the Rochester standpoint. However, I should like to tell what I think of Rochester from my standpoint. It seems to me there is an opportunity there such as exists nowhere else in the world. There is nothing finer anywhere than the Eastman Theater, where our orchestra will give its concerts; there is no recital hall in existence more beautiful and suitable for its purpose than Kilbourn Hall; and as for the Eastman School itself, it is simply astonishing in the magnificence of its building and the completeness of the equipment."

"I never approached anything in my life with more enthusiasm than my work in Rochester. The opportunities are limitless. There is a splendid nucleus for an orchestra there, which we shall increase to eighty or ninety men for the symphony concerts; and the instructors in the string departments at the school, including such men as Joseph Press, the cellist, will also join us for the concerts. Beside the orchestra, there is a splendid chorus of about a thousand voices, which has been finely drilled by Oscar Garreisen, and which will be available to help us in the production of great choral works, and to which we shall add a fine school chorus."

A CLASS IN CONDUCTING.

"Will you also take part in the work of the school?"

"Yes, indeed; I am going to have a class in conducting, as far as I know the first class of its kind in America. It will be founded on exactly the principles formerly taught by my own master, Nikisch, in his class at the Leipzig Conservatory, combined with such new ideas as I have gained from my own experience."

"And now I want to tell you what surprised and pleased me most in Rochester. It was the instrumental classes of the public school which played for me. Think of it! I heard nearly three hundred youngsters of astonishing ability play on all sorts of instruments. There was a stage full of clarinets, there were fine oboes and bassoons, there was a horn sextet that put many older players to shame, and there were good strings galore. Whoever had the broad-mindedness to start those orchestral classes in the public schools—it was Mr. Eastman's generosity which provided the instruments for them to play on—has done a tremendous thing for the advancement of musical culture in this country. We shall have the best of these youngsters in the Eastman School when they get through with public school and I can promise you a school orchestra that will astonish you. And that is where the young men in my conducting class, will have their opportunity for practical work."

BUSY IN EUROPE.

"But, as I said, I must leave to Mr. Eastman the announcement of the details. I am so full of enthusiasm

about the work there, however, present and to come, that I'm afraid I've said too much as it is. Yes, I'm off at nine tomorrow (Tuesday) on the Aquitania to pick up my work
(Continued on page 23)

Munich Opera Festival Schedule

Munich, May 26.—It may be of some interest to Americans to know the exact dates of this year's festival performances in Munich. Owing to special courtesy of the Generaldirektion of the Munich Opera, the MUSICAL COURIER



(Photo by Morin.)

RHEA SILBERTA.

who will return to the concert stage next season. Her programs will include many novelties for the piano, among which will be several by American composers. These Miss Silberta says she has selected not because they are from native pens, but because they are exceedingly fine compositions. The list of American works will include: Griffes' scherzo, Guitares by Beryl Rubinstein; some of the John Powell suite, At the Fair; a prelude and fugue of Mrs. H. H. A. Beach, and preludes by Marion Bauer.

Staatsoper has been promised for the near future. Certain thus far is first that the successorship of Georg Hartmann, as artistic director of the Deutsches Opernhaus, has been offered to Leo Blech and that the latter has already asked for his release from the Staatsoper; second, that Max von Schillings is desirous of being relieved from his administrative duties at the Staatsoper in order to devote himself to the purely musical direction of the institution—in other words, of becoming the successor of Blech; third, that Director Lange, of the Volksoper, anxious to fulfill a condition precedent to his taking over of the Kroll Theater, has engaged Eugen Szenkar, a young but highly gifted Hungarian who is now conductor at the Frankfurt Opera, as general musical director. It is a question if the resignations of Blech and Szenkar will be accepted.

There is also a rumor that Clemens Kraus, of Vienna, the Strauss protégé whose success is described by your Vienna correspondent as sensational, will be engaged by the Staatsoper, and the desire of an important section of the press to have Otto Klemperer, and not Schillings, succeed Blech, is manifested in various articles. Klemperer, without a doubt the biggest figure in operatic leadership in Germany, now general musical director in Cologne, has, by the way, rejected the very post now accepted by Leo Blech at the Deutsches Opernhaus, because certain artistic conditions could not be fulfilled by the management. It is interesting to note that the salary offered to Blech is 20,000 gold marks, about \$5,000 a season, with permission to fulfill an American "guest" engagement, which is said to have been offered to Blech, during the season. A confirmation of this mysterious American offer could not be had today, as Herr Blech is filling an engagement in Bâle. C. S.

Chicago Opera Artists and Plans

The official announcement of the Chicago Opera Company, issued last Monday, contains the following list of artists for the season of 1923-24:

Sopranos—Beryl Brown, Leila Barr, Alice D'Hermonoy, Amelia Galli-Curci, Mary Garden, Elizabeth Kerr, Florence Macbeth, Edith Mason, Margery Maxwell, Mary McCormic, Claudia Muzio, Rosa Raisa, Myrna Sharlow.

Contraltos and mezzo-sopranos—Kathryn Browne, Maria Classens, Anna Correnti, Doria Fernanda, Louise Homer, Cyrena Van Gordon, Irene Pavloska.

Tenors—Fernand Anseu, Giulio Crimi, Forrest Lamont, Charles Marshall, Angelo Minghetti, Jose Mojica, Lodovico Oliviero, Tito Schipa, Harry Steier.

Baritones—George Baklanoff, Sallustio Civali, Desire Deffere, Cesare Formichi, Milo Luka, Giacomo Rimini.

Bassos—William Beck, Feodor Chaliapin, Alexander Kipnis, Virgilio Lazzari.

There are comparatively few changes from last year's roster. Among the sopranos, Elizabeth Kerr is new, while Margery Maxwell, Beryl Brown and Myrna Sharlow are all members of the company in former years who were not with it last season; the only new contralto is Doria Fernanda; Fernand Anseu, the Belgian tenor, will sing for the first time in this country; Harry Steier, a tenor, was garnered from the German company which made a tour here this year, as was Alexander Kipnis, the bass. Adolf Bolm continues as ballet master and Anna Ludmila as principal dancer.

The two novelties (for Chicago) will be Boris Godunoff and L'Africana, both sung in Italian. Chaliapin will appear in both. The revivals are Massenet's Cleopatre, in French, and Zaza in Italian. It would not be surprising if other novelties followed.

Hughes Resigns from Institute

Edwin Hughes announces that he has resigned from the faculty of the Institute of Musical Art and will devote more of his time to concertizing during the coming season. He will continue to teach privately a limited class of professionals and advanced pianists.

Barbara Kemp Marries Von Schillings

Barbara Kemp, dramatic soprano of the Berlin State Opera and the Metropolitan Opera, New York, was married at the registry office in Charlottenburg (Berlin) on Monday, June 11, to Max von Schillings, director of the State Opera and composer of various things, among them Moni Lisa, in which Mme. Kemp made her American debut.

The MUSICAL COURIER several weeks ago was the first paper to announce the approaching marriage of Mme. Kemp and Prof. von Schillings, having been informed of it by Mme. Kemp herself.

I Campagnacci for the Metropolitan

Giulio Gatti-Casazza, after seeing the new one-act opera, I Campagnacci (The Companions) by Maestro Ricitelli at the Costanzi Theater in Rome, cabled the Metropolitan Opera Company that he has decided to include it among the novelties for next season. It will be played in a double bill with Mascagni's L'Amico Fritz. The book of I Campagnacci is by Forzano and the opera has been a genuine success in Rome.

Berlin Operatic Shake-up Impending

Berlin, May 27.—The MUSICAL COURIER's prediction that the decision of the Prussian Diet in favor of the Berlin Volksoper would be likely to affect the whole Berlin operatic régime, seems to be materializing. Persistent rumors concerning a general shake-up in the three opera houses are current and an official announcement of the

FLETCHER-COPP TALKS ON MUSIC FOR CHILDREN

"Rescuing the Musical Profession for the Musically Fit by the Fletcher Music Method," was the subject of a lecture given by the originator of the Fletcher Music Method to a group of music lovers in the Elizabeth Kelso Patterson studio, New York, recently.

Mrs. Fletcher-Copp has won, during the past twenty-five years, an international reputation through her well known system of laying a foundation in music; in fact it has been very justly claimed that her ideas and methods given freely through articles, books and lectures, have been the incentive probably to nearly every reform advanced in the art of dealing with beginners in music. To quote from one writer in a musical paper: "Mrs. Copp has done the greatest thing for the musical profession that has ever been done by one person. Not only has she invented a practical method but we shall save the musical lives of hundreds of children and send forth for the joy and comfort of other musicians such splendid musical material that their best efforts will be repaid; she has, by patenting her apparatus, protected the laying of this musical foundation for the real musicians."

Think what would have happened if her inventions, keyboards, musical blocks, modulating apparatus, ladders, time blocks and instrument teaching devices had fallen into the hands of one whose first thought had been to amass riches!

We know too well that there is already too much persuasion in the profession, too many bluffers and charlatans.

Mrs. Fletcher-Copp began her own musical education as a four and a half-year-old child, with a daily piano lesson of ten to fifteen minutes, and ended it with five years' study abroad, playing piano and violin equally well, and being a pupil for years of the famous Dr. Hugo Riemann and a classmate of the celebrated Max Reger. She claims that just as we would not trust the laying of the foundation of a building we wished to be great and permanent to a novice, so we should seek out the very best teachers of music; we should insist upon these lessons being given at the right time, not after five or six hours of confinement in school. Therefore, to rush the pupil off to a piano lesson is not right, she insists, nor is the place right; ninety-nine teachers out of one hundred have given this musical instruction not only at a wrong time but also in a wrong place, viz., the family drawing room, with no musical tools available, on a questionably tuned piano and subject to the interruptions of the family.

"Now just why is all this so universally the case?" she asked. "For two reasons: first, the ignorance of the parents and teachers of the educational value of music, and secondly, the monopoly of the schools of the time of the children."

Then she went on: "Let us consider the first point a little in detail, the ignorance of the educational value of music. There are certain essentials in the matter of education which I claim the present modes of education are doing little if anything to develop. These essentials are concentration, initiative, honesty and reason. Music taught correctly develops these four essentials as no other subject does; taught incorrectly it does just the opposite, and

because the teachers belong to the class I have already referred to (the 'don't know much but guess I know enough to teach a child' class), they have done the musical art more harm than good. If the child is taken at the wrong time and in the wrong place to the piano, and enough of the actual facts in music are crammed down his throat so that he can get to the point of playing little pieces, he has gotten this far without his reason. He goes further and soon becomes a musical automaton. With every hour he practises it becomes easier to do without reason, initiative or honesty. Let us make this very plain! When you sat practising your sonatas did you love them? Did you desire them? Could you have analyzed the music? Did you know just what the chords were? If not, to play them for hours was quite as senseless as it would be for me to stand here for an hour repeating a verse of French or Latin without knowing what I was saying. Suppose you found me saying over and over 'Tecordare Jesu pie quatsom causa tue vie,' and you said: 'what is that you are saying?' 'I don't know, but some day I am to say it to mother's friends and they will all say 'what a clever child I am.' Now every moment that I do without reason, it becomes easier to do without reason; and I believe it is positively making me stupid to practice."

"No, I am on the side of the child who rebels, for he is thereby showing initiative; his honest thought and his reasons for not practising are more sound than ours for enforcing this kind of practice. But here let me say that there is a practice worth infinitely more, which is as natural for all children as that of concentrating in a story book, which makes it necessary for you to go and take it from your boy if you would get his mind out of the book. Teach the child from his own standpoint; let him begin by thinking and understanding his own thought; and playing that first, he will develop. You have seen the perseverance of the boy making a cart; he hammers his finger; does he stop? Oh no! Now all this beautiful perseverance, sticktoitiveness, courage and patience can be turned into the conquering of music if we but learn to tackle the situation from the boy's standpoint. And it is because the Fletcher Music Method does that that I claimed that it is deeply concerned in 'Rescuing the Musical Profession for the Musically Fit.'"

"Now let me speak a moment on the second point, the monopoly of the child's time by the school. During the past three years, through the generosity of Miss Seiberling, daughter of Mrs. F. A. Seiberling, former president of the National Federation of Music Clubs, I was given the opportunity of trying out my method with groups in the public schools, and I learned many things about modern public school methods, of which my own education, as well as the time which has elapsed since my school days, left me ignorant. It was, thanks to this experience, that the conclusions were reached, that the most delicate, the most vital qualities of the child's mind, are apt to be blighted if not altogether destroyed more often than not by this public school regime. His reason, his initiative, his imagination, his concentration, his honesty—alas! what become of them?"

"Some of the conscientious teachers admit the blighting possibilities of the 'System,' but plead the large classes as their excuse. But when you fall under the jurisdiction of a principal who cannot speak a dozen sentences without murdering the English language; when amid much gum-chewing you hear discussions of 'breaking this one's will,' and 'showing that one where he gets off,' you cannot expect the protective love and appreciation of the child mind."

"One of the things I was most appalled with was the terrible waste of time in the school hours. If the teachers really taught, the children should advance with rapidity. As to home work, it should be entirely unnecessary."

"But I could not discover that more teaching was being done than in the days of long ago when I went to a little private school, and came home at three o'clock with assignments which my parents helped me get at night. As for my French translations, my mother easily polished them off. What I ask is this: When our children come home with a pile of books and assignments which require three or four hours' work for parents and teachers, what are the teachers doing during the five or six school hours? The mother who desires music for her child has not the heart, even if the music lesson can be squeezed in, to force the child to practice. Then we complain to the school authorities, and are blandly asked: 'Why does your child not study with us? We teach music.' Yes, they do, but how?"

"I would like to ask the present audience how much music any one present ever learned at school. Now there are exceptions, but you will find they occur where the musical supervisor has really studied music for years, and in a conscientious manner, outside the schools. I remember an orchestra of a certain high school out in California, which was shown off as the result of this school work. I recall



DOROTHY JARDON,

who has made a splendid record of Mana Zucca's *Rachem*.

a discussion afterwards, how half a dozen outside music teachers arose and asked if this school should claim results when neither the director of the orchestra nor any other teacher associated with him taught those pupils in the first place? Nor could they play any wind or stringed instrument themselves. The claim was made that had it not been for the capable musical instruction which these children received outside there could have been no orchestra.

"But were these outside musicians recognized? Not at all; the greatest jealousy seemed to exist between these two sets of teachers. Having largely failed to teach the children to sing at sight, in the limited notation of the voice, the schools are rushing in lessons on other instruments, and 'lessons of Appreciation.' If the lessons on these other instruments were being given by real cellists, violinists or flutists, I should be the first to rejoice, but alas! any teacher in the schools who can play a simple tune is too often corralled for this work, and she begins with the cellos and violins."

"In our school I noticed one day a boy with a cello. There was something awry with that cello, and I stopped him. The bridge was the wrong way around, making it next to impossible to use the highest string. I said 'your bridge is the wrong way round, sonny; how did you play? But your teacher will change it for you.' 'It's all right,' said the little man, 'I've been to my lesson, and my teacher didn't say anything.' I remember my boy telling me that he had tried playing his cello the wrong way round to see if the conductor would notice. This dear man had been a teacher of English and had done some singing in the village quartet. Presently he was made teacher of music, and advised to 'brush up.' It was rather a cramming down!"

"The time has come when the schools should be forced to open their doors to real musicians, and the burden of trying to teach a subject which has needed years of honest study should be lifted from the grade school teacher's shoulders, already overly burdened. My experience in this middle western city, Akron, proved what could be done and expected of children taught by the Fletcher Method. I left 165 children. Now had it not been for the opportunity of studying in the school it is doubtful if more than fifty of those children would ever have studied at all. And such is the wholesale slaughtering of these innocents by the old fashioned methods that out of fifty possibly thirty might have struggled on for some years, and perhaps half a dozen really succeeded. I left 165, and I doubt if more than half a dozen ever gave it up. I hear of the majority as bright and shining stars as music students, and the private music teachers, who looked with alarm at my coming, are now rejoicing over the material I bequeathed them, and counting these children as star pupils. To have saved 160 pupils for further joyful and successful study I claim to be 'rescuing the musical profession' for the teachers fit to teach them. I believe that every child who learns in the public school will fail, and this is a disgrace to the much vaunted educational advantages of our country."

S. B.

Tony Sarg Incorporates

A new company has been organized and incorporated for the purpose of producing and booking the Tony Sarg Marionettes, including the original company of Don Quixote, Hansel and Gretel, and Red Riding Hood, as well as the new production of *The Chinese Willow Plate Story*, by Victor Herbert.

This company is also preparing a Marionette feature for a Broadway production, and has prepared a route for Mr. Sarg in person in his lectures.

The new company will be known as the Tony Sarg Company, Inc., with offices at 1400 Broadway, New York. Ernest Briggs has been chosen as manager.

Schumann Heink Finishes Busy Season

Ernestine Schumann Heink is one of the last of the great concert stars to finish the season, having had her last recital last week. This was the eightieth appearance of a busy season, and she is being booked for the same number for the coming season by S. Hurok, Inc., whose management she will be under after October 1.

Giannini to Appear in Watertown Series

Dusolina Giannini has added Watertown, N. Y., to the list of cities in which she will be heard next season. She will appear in a joint recital with Louis Graveure, under the auspices of the Morning Musicales, Inc., on December 18.



BIDDING MACBETH BON VOYAGE.

When Florence Macbeth, of the Chicago Opera, sailed recently on the S. S. Paris to fill operatic engagements in Paris, Monte Carlo and Stockholm, she was given a hearty send-off at the dock by Yeatman Griffith, the eminent American vocal pedagogue, who is to conduct a vocal master clinic for the Minnesota Music Teachers' Association Convention on June 21, with Leopold Auer, violin, June 22, and Joseph Lheringue, piano, June 23, and Mrs. Griffith. At the convention the association is to confer a State Fellowship on Miss Macbeth who is a "daughter of Minnesota," and, as she will be in Paris, she has chosen Mrs. Yeatman Griffith as her proxy. After the convention Mr. and Mrs. Griffith will leave immediately for Los Angeles where Mr. Griffith is holding summer vocal master classes from July 2 to August 11, and then to Portland, Ore., from August 15 to September 12, returning to New York for the opening of his New York studios, October 1. (Photo © Underwood & Underwood)

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON

Author of *The Perfect Modernist*

(Twenty-fourth Installment)

(This series of articles was begun in the issue of January 4)

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The violin is very agile, can play anything, but it is well to avoid very high notes even in symphonic music. For popular orchestras keep well down.

Viola. Four strings tuned C-G-A-E. Not always found in popular orchestras. In symphony orchestras six to twelve. They generally all play one part, but may be divided. All that applies to the violin applies equally to the viola.

Cello. Four strings tuned C-G-A-E an octave lower than the viola. More frequent than viola in popular orchestras but not universal in America. For popular music it is well to write the cello part so that it can be played on saxophone in absence of cello. In symphony orchestras there will be from four to ten or twelve. They play one part but may be divided. All that was said about the viola applies equally to the cello. It must be added that outstanding melody or countermelody should be written for the A string only, i. e., not lower than A, the top line of the bass clef, as this string is most penetrating and has the best tone.

Bass. Four strings tuned E-A-D-G. Sometimes the E string is tuned down to low C, but this should be avoided as it puts the E string out of commission for fingered notes. The low C is too low to sound good except in very rare and very special cases. All that was said of the violin is true of the basses, with a few exceptions. 1. There are no chords. 2. No trills. 3. No fingered tremolos. 4. Only natural harmonics. 5. Rapid passages are more difficult than on the other strings.

Chords are possible on violin, viola and cello, on two strings, three strings and four strings. Chords on two strings may be sustained and are very frequent; chords on three and four strings are played with a sweep of the bow and are not so frequent, being useful only for special purposes. Chords can easily be calculated by having regard to the possible stretch of the hand. This on violin and viola is a fifth above the open string, an octave from first finger to fourth finger across two strings. On the cello the stretch is a fourth above the open string, an octave from first to fourth finger across two strings. The first and second fingers can stop two strings, making an interval of a perfect fifth. For all other notes one finger or an open string will be required and must be allowed for in making up chords. In actual practice the simplest plan is to draw four parallel lines to represent the four strings, and to mark on them the notes, four above each open string for violins and violas, three above each string for cellos. The fingerings can then easily be calculated.

Banjo (tenor). Four strings tuned C-G-D-A same as viola. It is written in the treble clef and sounds an octave lower than written. Modes of playing: 1. It is possible to pick it with the tips of the fingers, either one string or several strings at a time. 2. It is more usual in American orchestras to sweep the hand across all four strings except where single notes are called for. 3. It may be played near the bridge, giving a sharp, staccato tone. 4. Or on the fingerboard, producing a sweet "distant" tone. 5. It may be hammered or struck with the hand partly on the parchment head, producing a sort of chord drum effect. 6. It may be played with a horn or metal plectrum. Under ordinary conditions it is perhaps safest to write a simple banjo part and to leave these specialties to the skill and discretion of the player.

There is somewhat more latitude in the making of banjo chords than in the other strings owing to the fact that it has frets and that the finger-board is flat, not curved, and may be "barred," which means that the first (or second) finger lies across all four strings, making a sort of factitious open string. This leaves three fingers free for fingering. In this barred position the whole hand may be slid up as far as an octave above the open strings. However, care must be taken not to make any sudden jumps to new chords in new positions.

Harp. The harp has only seven notes to the octave. It is not a chromatic instrument at all, and "accidentals" are made by means of seven foot pedals, each of which is so constructed that it raises one note of the scale a half tone if pressed down to the first notch, a whole tone if pressed down into the second notch. The notches hold the pedals until they are released.

The harp is tuned in the key of C flat major—the key of seven flats. Harp music is written with a signature. When the harp player sees the signature of the piece, he sets his pedals so as to tune his instrument into the key called for. For instance, if the key is C he will have to lower all seven pedals into the first notch, thus raising every string on the harp a half tone.

Accidentals must not be written into the music at random, and there must always be a warning so that the pedals may be prepared in advance. This warning is given by writing between the lines of music exactly what note or notes are going to be needed. Suppose, for instance, your harpist is playing in the key of C and you want him to use F sharp and C sharp—a bar or two before these notes are needed, write (F#, C#). That will be a sufficient warning to the harpist to lower these two pedals. But you must be sure to bear in mind that, having sharpened these two notes, the "natural" F and C have ceased to exist and must not be written.

In writing harp music it is always well to have a piece of paper handy on which to note your harp tunings; otherwise you will become hopelessly confused.

Owing to this system of pedals the harp has the great advantage of being able to be tuned into all sorts of chords: dominant sevenths, diminished sevenths, secondary sevenths, and certain other chords in which an extra string or two will be heard but will do no harm. For instance, the diminished seventh chord C—E flat—F sharp—A could be made from the seven strings as follows: C—D sharp—E flat (enharmonic)—F sharp—G flat (enharmonic)—A natural—C. (The last C is raised from the B flat string and is enharmonic with the first C, which is raised from the C flat string.)

Modes of playing: 1. Ordinary. 2. Staccato (marked "sec.") 3. Har-

monics. These are marked with an o or cross above note and sound an octave higher than written. (Only two at a time are possible, one for each hand.) 4. Trills (not very effective). 5. Tremolos and rapid broken chords, excellent. 6. "Play near sounding board." This gives a dry tone and is very effective. 7. Glissando, "gliss," a harp specialty, thanks to the possibility, already explained of tuning the harp to chords. Only the top and bottom, or bottom and top notes need be given with the word "gliss" between, the tuning having already been indicated in the natural course of things. The hand-stretch for harp chords is a tenth.

Piccolo. 1. Ordinary. 2. Soft low notes. 3. Shrill high notes. 4. Trills. 5. Tremolos. 6. Single, double and triple tonguing. 7. Flutter tonguing (tongue roll). A very agile instrument. Avoid lowest and highest notes. Long sustained notes impossible. (Single, double and triple tonguing will produce a staccato effect in scales, a rapid repetition almost like a tremolo on single notes.)

Flute. 1. Ordinary. 2. Sonorous low notes. 3. Trills. 4. Tremolos. 5. Single, double and triple tonguing. 6. Flutter tonguing (tongue roll). Avoid lowest notes. Avoid highest notes except in loud passages. A very agile instrument. Long sustained notes impossible.

Oboe. 1. Ordinary. 2. Trill (not effective). 3. Tremolo (in covered harmony). 4. Single tonguing. 5. Staccato (excellent). 6. Hard, reedy tone on low notes. 7. Flutter tonguing (not effective). Avoid high notes. Write all solo passages in middle register. An agile instrument, but rapid passages are "out of character." (Double reed.)

English Horn (Cor Inglese). A tenor oboe. All that was said of the oboe is true of this instrument. Write music a fifth higher than the actual sound. (Double reed.)

Clarinet in B flat. 1. Ordinary. 2. Fine low notes. 3. Very soft pianissimo except on high notes. 4. Trills. 5. Tremolos. 6. Single tonguing. 7. Flutter tonguing. 8. Staccato (very effective). 9. "Slap tongue," a tongue stroke producing a sharp bark, used in popular music. A very agile instrument. Avoid high notes. Write music a whole tone higher than the actual sound. (Single reed.)

Clarinet in A. Same. Write music a minor third higher than actual sound.

Two clarinets, either A or B flat, in symphony orchestras. One in popular orchestras.

Clarinet in E flat. Same. Write music a minor third lower than actual sound. This instrument is rarely found in symphony orchestras but is gradually finding a place in American popular orchestras.

Bass Clarinet, (always in B flat). Same. Write music a major ninth higher than the actual sound. This instrument is frequent in symphony orchestras and is often found in American popular orchestras.

Bassoon (Fagott, abbreviated to "fag.") 1. Ordinary. 2. Fine low notes. 3. Very soft pianissimo on high notes. 4. Trill (not effective). 5. Tremolo (only in covered harmony). 6. Humorous grunts on low notes and squeals on high notes. 7. Sharp staccato and slap tongue (likely to be grotesque and comic). 8. Single tonguing. Agile, but rapid passages are "out of character."

Double Bassoon. Same. Write an octave higher than actual sound. Not a solo instrument.

Horns. 1. Ordinary. 2. Muted (con sordino). 3. Brassy (+). 4. Single, double, triple and flutter tonguing. 5. Trills (ineffective). Not an agile instrument. Two in small symphony orchestras; four in large symphony; sometimes as many as twelve in large scores. Always now in F. Write music a fifth higher than the actual sound. It is unusual to write a key signature in horn music. No time need be allowed for putting on and taking off the mute.

Trumpet (Cornet) in B flat. 1. Ordinary. 2. Muted. 3. Single, double and triple tonguing. 4. Flutter tonguing (tongue roll). 5. Various special mutes, hat over bell, laughing effect, etc., already described. 6. Trills. 7. Tremolos. A very agile instrument. Avoid high notes except in loud passages. Write music a whole tone higher than actual sound. Use key signature. No time need be allowed for putting on or taking off mute.

Trumpet (Cornet) in A. Same. Write music a minor third higher than actual sound. Use key signature.

Trumpet (no Cornet) in F. Found in many symphonic scores, but players seem to prefer the B flat instrument. Some composers simplify matters by writing for a C trumpet, leaving it to the player to use any instrument he likes. It is unusual to write key signature for F trumpets. Write music a fourth lower than the actual sounds.

Trombone (tenor). This is a slide instrument without keys. Each "position" plays the notes of a dominant seventh chord through two octaves (see Ex. 64.) Quick jumps between notes which are found only in widely separated positions are impossible. Legato playing is impossible. Attempts at legato become comic glissandos as used in jazz. Avoid the use of slurs! Players are likely to make glissandos out of them. Modes of playing: 1. Ordinary. 2. Muted. 3. Single tonguing. 4. Laughing effects. 5. Glissando (gliss.) Not an agile instrument. Time must be allowed for putting on and taking off mute. The trombone plays from the softest pianissimo to the loudest fortissimo, but few players have lung power sufficient to sustain a long fortissimo note, especially in the lower register. In popular music write tenor trombone in bass clef. In symphonic music write in tenor and bass clefs.

Bass Trombone. Same. Write in bass clef.

(To be concluded next week)

WAGNER'S UNKNOWN OPERA, LIEBESVERBOT, REVIVED AFTER EIGHTY-SEVEN YEARS

Other "Exhumations" at National Opera Include William Tell—Musico-Patriotic Demonstrations—American Artists Well Received

Munich, May 15.—Before Richard Wagner was twenty-one years old he had already written his first opera, *Die Feen* (The Fairies), in which the characteristics of his great musical ancestors—Beethoven, Weber and Marschner—found a conspicuous sounding echo. It was by all means the work of a serious and decidedly gifted artist and a promise for the future. However, young Wagner had, according to his own confession, become a bit suspicious towards the German opera, but this suspicion, I dare say, was at least partly fostered by the splendid successes achieved by Auber, Bellini and Herold at that time.

Besides that, Wagner was in close touch with the leading spirits of a mildly revolutionary circle called "young Europe," and the ideas of this group of high-flying liberals ripened in him an irresistible desire to lay down his immature discontent with the narrow boundary line of acknowledged morals and to demonstrate his defiant affirmative of life in an opera. From this momentary psychic focus to the emancipation from a certain mysticism which had played an important part in *Die Feen*, was but one step, and this step led to the composition of Wagner's second opera, *Das Liebesverbot* (The Ban of Love).

Here the abstract was—also in the music—to be replaced by esprit and wit and the true models for both of these attributes young Wagner felt certain to find in the most perfect state of genuineness in the works of the then popular Italian and French opera composers. Thus the great difference of style between *Die Feen* and *Das Liebesverbot* is sufficiently accounted for. Whereas in *Die Feen*, melody, harmony and the independently characterizing orchestra points already towards the opera of the future, Wagner threw himself in the *Liebesverbot* unconditionally into the arms of the fashionable and mostly favored French-Italian opera phraseology and thus cancelled at the same time the obligations to which this temporary alliance with the French and Italians had subjected him.

WAGNER'S UNSCRUPULOUS USE OF TRICKS.

In this attempt he seems to have been but little hampered by artistic scruples; on the contrary, he applied about all the cunning tricks and artful devices which had made the contemporary Italian and French operas successful and popular, and this led him, in the *Liebesverbot*, at times to a frightfully depressing artistic niveau. Especially the comic scenes are laden with hackneyed phrases, the instrumentation contains an almost unbearable measure of gruesome trivialities. In the design of the melodic outline, especially in the oily duet, moving in sugary thirds, between Isabella and Marianna, Wagner became deeply obligated to the Italians; in the excited chorus-scenes and the massed instrumental puns, to the French. Only once, namely in Isabella's passionate accusation of the Governor, we find a timid echo from Beethoven's *Fidelio*; on another occasion, however—in the short instrumental introduction to a beautifully set *Salve Regina*—we hear for the first time, note for note, the *Rome-motiv* from *Tannhäuser*.

Everything else smacks of success at any price, and if Wagner did not become—in spite of his acknowledged inclinations—wholly a victim of the hollow phrase, it is merely the merit of his inborn artistic truthfulness and independence in matters of emotional expression and of his sensuous impetuosity, which in spite of a frightful unconcern in regard to the means of expression, proved strong enough to adorn even the phrase with a faint glamor of convincing genuineness. This, together with the sureness with which Wagner even at that youthful age handled the stage, reconciles one at least to some extent with the *Liebesverbot* as a youthful error—acknowledged as such by Wagner himself.

MAKING FREE WITH SHAKESPEARE.

The subject for the *Liebesverbot* Wagner took from Shakespeare's *Measure for Measure*, but here too he set about with remarkable unconcern, sacrificing the high ethical points of the Shakespearean play in favor of a doctrine preached by the disciples of "young Europe" about the "emancipation of the flesh." In place of Shakespeare's serious idea of unswerving and inexorable justice, Wagner set, according to the example given in the *Ardinghello*, the glorification of mere sensuousness. This, however, not at all in consideration of the theory of "natural selection," but in the first place as agitative means for the purpose of revolutionizing things established. (It is to be remembered that young Wagner stood at that time strongly under the impression of the stormy Paris July days.)

HOW THE SCORE WAS "FIXED UP."

The *Liebesverbot* was heretofore performed only once, in March, 1836, at Magdeburg, where Wagner was conductor at the time; after this one and only performance he consigned the score to the tomb of benevolent forgetfulness. And there it should have remained, for its exhumation proved nothing for Wagner excepting that he was a talented imitator, though, as regards taste not a very scrupulous one. The re-awakening of the score satisfied at best only

the curiosity of some Wagner-enthusiasts-at-any-cost. But it certainly could not claim the interest of the scientific musical researcher and historian, since the work was not given in the original Wagnerian setting but had to be considerably altered and retouched to make a performance possible. Many cuts had to be made, scenes drawn together, the whole opera divided into three instead of two acts and especially the instrumentation had to be retouched throughout, since the young composer seemed at times more than eager to rival a circus band. Even now, after the clever modifications, one is rather disappointed not to see gaudily equipped horses canter into the arena (pardon, the scene) after the "brilliant" overture.

The new setting, if so it may be called, is the clever work of Robert Heger, who proved himself again on this occasion a splendid conductor and genial musical dramatist. In fact it was Heger who made the work at all possible by applying his high musical and artistic culture to a rather ungratifying object. He also enlivened the score with high flashing temperament and lively verve. In Nelly Merz (Isabella), Margot Leander (Marianna), Fritz Krauss (Claudio), Hans Depser (Lucio) and Friedrich Brodersen (Governor) in the principal roles he had eager helpmates towards success. The "true Wagnerites"—a term applied by Bernard Shaw to the unflinching fanatics—of course put this success down to Wagner's geniality; the fact is, however, that the applause was in the first place due to the excellent performance.

Now, that everything is over, one is inclined to ask why a bowdlerization of Shakespeare's *Measure for Measure* could cause so much *Ado* about *Nothing*—for I must not forget to mention that a very large number of unflinching "true Wagnerites" had come from all parts of the country and from the border-lands to be witness to this questionable glorification of a great man's sin of youth.

WILLIAM TELL CAUSES PATRIOTIC EXPLOSION.

The exhumation of antiquated scores seems to be the latest fad of our opera; within the last few weeks we had re-studied performances at Konradin Kreutzer's sugar-and-water opera *Das Nachtlager in Granada*, Rossini's *William Tell*, Donizetti's enchanting *Don Pasquale*, and Flotow's *Alessandra Stradella*. The performance of Rossini's *William Tell* furnished the occasion for a mighty patriotic demonstration after the *Rüti* scene, which had to be repeated, a thing unheard of in the annals of our opera house. Our opera management seems to have entirely forgotten that contemporary composers have in these hard times a double claim on an institute largely supported by state, i. e. public means. I hear, however, that next season's repertory will contain a number of first performances.

A CONCERT FROM THE RUHR.

A musical event of special interest was a concert given by the combined orchestras of the Ruhr section, whose headquarters are at Essen, Bochum and Dortmund. Owing to the munificence of Felix Bergmann (the donor of the new concert-hall) these orchestras were enabled to come to Munich and plead in their own way for the cause of the sorely tried Ruhr population. It was, in fact, more than a musical, it was a national event. The concert was given in the large building of the Circus Krone, since no other establishment was big enough to accommodate the great throngs who wished to be present. The immense hall held a record audience and although the acoustics were not exactly ideal (the orchestra had to be placed in the center of the arena) enthusiasm reached the highest pitch possible. The program contained Beethoven's C minor symphony, Reger's Prologue to a Tragedy, Pfitzner's *Klage* for baritone solo (splendidly sung by Max Spielker of Dortmund) and orchestra, and Brahms' C minor symphony. The conductors were Wilhelm Sieben (Dortmund), Schulz-Dornburg (Bochum) and Max Fiedler (Essen), "the grand old man" among German conductors, who, despite his now almost white hair, still spreads an atmosphere of youthful elasticity and unimpaired fiery temperament about him. Although some of the musicians had to play on borrowed instruments, since the French did not permit them to take their own instruments along, the combined orchestras were very well matched and presented an imposing homogeneous body of tonal volume.

AMERICANS WELL RECEIVED.

Among the numerous artists America has sent during this season pianists predominated to a large percentage. And it must be said, that although widely differing in quality, there was not one among them whose playing fell short of the mark required by the public concert stage. This, by the way, can by no means be said of all the pianists we hear here during a long winter. It is also but fair to state that these artists were openly welcomed here, not only because international rivalry adds zest to a concert season, but because American artists seem to be especially gifted for the presentation of variegated programs. America's

international musical life may be at the bottom of this.

Variety, however, becomes a negative virtue when a certain homogeneous line of style is left in favor of motliness. This, for instance, was the case in the program presented by the American baritone, Parish Williams, who coupled ancient Italians like Secchi, Monteverdi, Durante and old English songs by Handel, with some rather crude American songs by Katherine A. Glen and Rhea Silberta, followed chronologically by Schubert, Schumann, Brahms, H. Wolf and R. Strauss. The rather unhappy selection of the two American songs is all the more to be deplored, as Europe is watching with eager eyes the development of American music and American musicians should take double care to select only the best. As a singer with a well-trained and equally well-sounding voice of outspoken lyrical qualities, Mr. Williams could book a decided success. Especially for his fine delivery of Schumann's *Frühlingsnacht* and R. Strauss' *Traum durch die Dämmerung* he reaped unstinted applause.

AMERICAN PIANISTS IMPRESS.

A number of American pianists again left a decidedly favorable impression. Harold Henry presented a very interesting program, containing among pieces by Bach, Brahms, Schubert and Liszt, MacDowell's sonata No. 4, which has not been heard here in such perfection of execution for a long time. Mr. Henry's splendid technical equipment showed itself at its best in Bach's G major toccata; he played it with smooth virtuosity without, however, permitting for one moment the thought of an etude to come to the fore, and with surprising dynamic economy. Thus he was able to achieve an astonishing climax.

Edward Weiss, one of Busoni's most gifted pupils, who can already count on a circle of admirers in Munich, played two stupendous Liszt programs in his recitals—a task to which only a pianist of the first rank may aspire. Mr. Weiss is all of that; he commands not only a technical virtuosity of the highest order, but also the youthful temperament, fire and esprit without which Liszt's piano music risks becoming a mere display of skilled virtuosity. Liszt as a composer is, in late years, not much in favor here, but I think this fact proves less against Liszt than against his interpreters. He was a specialist in the full sense of the word and created a style of his own. Edward Weiss met all the requirements of this style, in fact, he held his audience spellbound from first to last, reaping an unlimited amount of enthusiastic applause.

A highly promising talent also is that of Lillian L. Rogers, who played the G minor fantasy and fugue, by Bach-Liszt, with surprising tonal proportion and clarified expression. In Chopin she displayed, besides a very sensitive touch and minute rhythmic exactness—which, by the way, is a rare virtue in women Chopin players—also a charming poetical vein and soulful warmth.

Hyman Rovinsky is a pianist of quite another mould—an enthusiast, an earnest seeker after an individual style of expression, a thinker pondering over pianistic problems and yet a sort of reckless plunger when he warms up at the piano. This with him is not a question of hampered talent, but one of temperament, of which he has a full measure. His remarkable beauty of tone is occasionally marred by overheated accents and outbursts of feeling, but he always finds his way back again to the required line of style and expression. This goes far to prove that this pianist needs a particular choice of program to meet the present stage of his pianistic and artistic development. The Bach-Liszt prelude and fugue, Brahms' rhapsodies and the presto from Chopin's B minor sonata lie in that line. D'Indy's *Travel Pictures* and Ravel's daintily rippling music, for which Rovinsky seems to have a preference, need a more evenly tempered disposition. On the whole one again had the impression that this young pianist will make his way; even today he never fails to awaken and keep up the interest of his listeners. The generous applause was the best proof of this.

ALBERT NOELTE.

A Day of Music Given by Etta Gabbert's Pupils

Etta Gabbert, of Davenport, Iowa, gave her series of spring recitals this season as A Day of Music, and there were forty pupils of all the grades and advanced class presented in recital at the Hotel Blackhawk, May 26, in groups of interesting programs.

The music was all from memory, and each and every one of the young musicians gave a creditable account of the splendid work that has been done the past year. The programs began at 10 o'clock in the morning and were given in the gold ballroom, the little folks of the primary having the first set of numbers. The Dancing School in Noah's Ark, by Florence Maxim, was given. Each child represented an animal of some sort in costume, giving a dance before the selection of interpretative music. The intermediates followed with Oriental selections, also done in costume, and the afternoon was given over to older pupils. In the evening Miss Gabbert presented three of her advanced pupils—Helen Petersen, Dorothy Sanderson and Adolph Kohlhammer. Miss Petersen gave a fine rendition of *The Pompadour's Fan*, by Cadman, *The Old Guide's Story*, and the *Lumberjack Dance*, by Eastwood Lane.

Dorothy Sanderson played charmingly *The Orientale*, by N. Amani, *Gondola* by Henselt, prelude by Chopin, *Scherzino* by Moszkowski, and *Solfeggietto* by Bach. The latter was one of her best numbers.

Adolph Kohlhammer gave an interesting and intelligent interpretation of a group of piano numbers, each of which was representative of a foreign country. As an introduction to this group of pieces Mr. Kohlhammer announced that he would take his audience around the world with him in a half hour. His program was as follows: *Oriente*, Cui; *Morning* (Peer Gynt Suite), Grieg; *Turkish March*, Beethoven; *Caprice Viennois*, Kreisler; *Country Dance*, Beethoven; *Elfin Dance*, Grieg; *Country Gardens*, Grainger.

The closing number, a rondo for two pianos by Chopin, played by Helen Petersen and Adolph Kohlhammer, displayed excellent technic and artistic intelligence. Assisting on this program was Opal Griswold, who offered musical chalk talk; Iva Belle Crandall, reader, and little Mary Carpenter, dancer.

Kathryn Meisle Sings Watts' Transformation

During the past season, Kathryn Meisle, American contralto, has been singing with much success a song called *Transformation*, by Wintter Watts, who has just been awarded the Pulitzer Travelling Scholarship prize in musical composition. Mr. Watts sailed on May 19 to take advantage of the scholarship which has a value of \$1,500 a year.



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BERLIN CONCERTS

FINAL MELOS CHAMBER MUSIC CONCERT.

Berlin, May 15.—Although the season is officially closed, the Melos Society has given another chamber music evening, at which two new string quartets, by Arthur Lourié, the Russian composer and ex-commissar of the Soviet Government, and Paul Hindemith, the already famous young Frankfurt musician, were played by the Amar Quartet, in which Hindemith himself plays the viola. It was its first appearance in Berlin and it earned the success it deserved, for it is tonally one of the best quartets in Germany, and though less than a year old lacks almost nothing in ensemble and musicianly finish.

Of the two new works, that of Hindemith, op. 22, was undoubtedly the most mature as well as the most perfectly formed. It is the genuinely felt utterance of a fundamentally gifted musician, fairly brimming over with the purest musical substance and with ideas that, in contrast with some of Hindemith's works, never lack distinction. The work had an immediate and unanimous success, for though thoroughly modern, it is predominantly tonal, vivid in its expression and of easily grasped form.

As for the Lourié work, it is difficult to say what will come out of the labored, though often genuinely emotional, chaos and the obstinate reiteration of sometimes primitive musical thoughts that seem to be the sum and substance of music at present.

C. S.

NICOLAI ORLOFF.
In his fourth and last recital of the season, Nicolai Orloff, the Russian pianist, selected a program containing Bach's well known Chaconne in the Busoni arrangement, Schumann's Carnival, a Chopin group, and one of contemporary Russian composers. Mr. Orloff is a very good pianist but as yet there is nothing essentially individual in his art to warrant his being placed above this already numerous class. His is the crisp, sometimes almost brittle technique often found among Russian pianists. His wrists are astonishingly supple and his octave technique therefore unusually efficient. He is furthermore a musical pianist and with a few years' longer experience is sure to improve since he seems to have "the stuff" in him.

A. Q.

MARVIN MAAZEL.

The second recital of Marvin Maazel, the young American pianist, differed only slightly from his first one, given some weeks ago. One would think that a pianist living so long in New York where the world's greatest artists can be heard, would have a better idea of the interpretation of standard works for piano than that displayed by Mr. Maazel. He was at his best in Liszt, and in these works made amends for his rather weird performance of others.

A. Q.

RUDOLPH POLK.

A favorite American violinist, so far as the German public is concerned, gave his fifth Berlin concert, which represents his farewell appearance for the season, before a well-filled hall. As usual he earned the warmest applause with every item of his program, including the Handel D major sonata, the third Partita for violin solo of Bach, and the Lalo Symphonie Espagnole. The well known Beethoven Romance was played with great warmth, and the Mozart-Kreisler Rondo with the requisite lightness and grace. Rudolf Polk has made a genuine place for himself in Europe and he will be welcomed with open arms any time he chooses to return.

C. S.

MILDRED WELLERSON.

This American wonder-child, at her second Berlin concert (this time with orchestra, ably conducted by Emil Bohnke) drew a big audience which included pretty well all the great and lesser cellists in town. She is without doubt a phenomenon and has the chance to become the greatest woman cellist of her age, provided she is led into the proper artistic paths. For even at thirteen she masters things like the Dvorák concerto as well as any grown-up technically, and interprets it with so much intuitive musicianship that it would be useless to criticize details. But why she should be trotted out to do the impossible, in the form of the Paganini violin concerto in D, arranged for the cello by herself, is not altogether clear. She has shown in her recital that she is capable of great technical feats with her little fingers. That this capacity will develop to extraordinary powers nobody doubts. But Paganini on the cello at best means a compromise, or even a caricature. Pure intonation and perfect execution of its difficulties by tiny hands on the clumsy cello is impossible. So why not rather develop musical taste and the highest artistic conscience in one who possesses such precious gifts? With that her success is bound to be phenomenal.

C. S.

Pietro Yon Pupil in Successful Recital

Joseph Martucci, organist of St. Baramba's Church, Woodlawn, N. Y., an artist pupil of Pietro A. Yon, gave a recital in Hopewell Hall, Woodlawn, on May 29.

Mr. Martucci was heard in the toccata and fugue in D minor, Bach; Pietro A. Yon's Gesù Bambino and Variations de concert (with pedal cadence) by Bonnet. He is one of Mr. Yon's best products, and played these numbers with artistic finish and musicianship.

The concert giver presented at this recital six of his piano pupils: E. Ziporkin, E. Bergler, R. Saltzman, S. Celentano, V. Martucci and F. Paliotta, who rendered compositions by Cramer, Chaminade, Scharwenka, Bohm, Lack, Paderewski, Durand, Chopin, Rachmaninoff and Nollet. The outside assisting artist was N. Brownstein, violinist, who played Chanson Indoue, Kreisler, and sonata No. 9 by Senaillie.

Roderick White's London Activities

The American violinist, Roderick White, who is now in London giving a series of recitals at Aeolian Hall, is receiving much attention in a social way from the artistic set of the metropolis. Ethel Leginska, the pianist, gave a studio party in his honor recently which was a great success. Serious music was forgotten for the evening, and a real American jazz orchestra played for the dancing. A few nights later he was one of the prominent guests at a reception given at the Musicians' Club for Eugene Goossens, which was followed by a dinner at the Carleton. Kalisch,

Arnold Bax, Leginska and Goossens were his table companions.

The next night Sir William Goode, who represents Great Britain on the Reparations Commission, gave a dinner for him, after which they adjourned to Mr. White's brother's studio for music. One of the prominent Americans there who is making a great success in the leading role of Anna Christie is Pauline Lord, and she is one of Mr. White's most enthusiastic "boosters" in London. Another American admirer is the London head of the Burns Detective Agency, Ray Schindler, who captured the notorious murderer, Waite. Mr. Schindler's detective stories were the life of the dinner party given by Mr. White and his brother for American friends in London. Mr. White will soon return to Paris, where he has a charming apartment on the Rue Jardin.

The Kellys Close Interesting Course

Mr. and Mrs. Thomas James Kelly recently closed an interesting course of Sunday afternoon "causeries-musicales" at the Cincinnati Country Club, which, judging from the press comments, were an unqualified success. This course is managed by some of the most prominent women, socially and musically, in Cincinnati, and the Kellys have their reputation solidly established.

Among other comments the Cincinnati Enquirer said of the closing recital of the series:

Yesterday at the Country Club the last of Thomas James Kelly's series of musical causeries was a success that merged into a triumph, both for the speaker of the day and for Mrs. Kelly, who assisted him, dividing the honors of the program. This was the same as that given by Mr. and Mrs. Kelly last summer at "Donaci," for Mrs. A. Howard Hinkle at her villa at Bar Harbor, its specific title being Our Own Language.

In illustration of the old English forms which have come down to posterity, showing the language's antecedents in their conformation, Mr. Kelly, with much verve and in a voice whose faintest pianissimo was delightfully clear and well-placed, sang an exquisite lyric written in 1614 by Ben Jonson. Mrs. Kelly interpreted with much musical finish the rollicking Come Lassies and Lads, from the annals of Old Chester in the time of Charles II. She was in her element in the varied numbers of the program, in which she was enthusiastically received.

In honor of Queen Mary's own land, Mrs. Kelly sang with infinite pathos the Scottish ballad, The Land o' the Leal, leaving few eyes dry in the audience when she had finished.

This group was charmingly completed by Mr. Kelly's interpretation of the lilting old ballad, Jess MacPharlane.

Some fascinating ancient Irish airs principally from the Province of Ulster, which Mrs. Kelly sang with great artistic appreciation.

The last echo on this illuminating series was a charming group of songs of Old America, in which Mrs. Kelly sang the delightful Nightingale which wandered over from England centuries ago and was re-discovered in the Kentucky mountains a few years since, when Harold Brockway and Miss Weyman were looking for their Lonesome Tunes.

Many European Dates for Mme. Cahier

When Mme. Charles Cahier, the contralto, arrived in Hamburg on the S. S. Ohio on May 2, she received from her European manager a formidable list of engagements to fill during the coming summer months.

Among others is a tournée in Poland, concerts in Danzig and Copenhagen, and the Austrian music festival in Berlin, where Mahler's eighth symphony with 1,000 performers will be given twice, and Schönberg's Gurre-Lieder three times, also a new work of Franz Schrecker for alto.

This will be followed by two concerts in the Newport of Holland Scheveningen. Mme. Cahier, previous to a tour of



MME. CHARLES CAHIER

Holland in September, will sing a cycle of concerts in Vienna and Budapest, as well as guest performances in the operas of both these cities. She will sail for New York the end of September, making her first appearance of the season here October 15 in Carnegie Hall with the Society of the Friends of Music.

On May 14 Mme. Cahier sang in Hamburg, with the Orchestra of the Friends of Music, Mahler's Das Lied von der Erde, Rudolf Schulz-Bornburg conducting, for the benefit of the Bayreuth Festival fund, scoring a tremendous success.

Chamlee Sings in London June 3

Mario Chamlee sailed on May 23 for London, where he sang in Royal Albert Hall on June 3. While abroad Mr. Chamlee will appear in several guest performances in opera; he plans to return to America in mid-summer. Following the close of the Metropolitan, the tenor made a concert tour, appearing in Des Moines, Urbana, Cleveland, New York, Brooklyn, Norwich and Morgantown.



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DALLAS (TEX.) MUSIC WEEK SHOWS MUCH ORIGINALITY

Parade, Civic Opera Production, Massed Piano Concert, Texas Composers' Program and Orchestra Concerts Are Part of Festivities

Dallas, Tex., May 17.—Closing a musical season in which scores of the world's greatest artists had been heard, the annual Music Week received enthusiastic support from the public and almost every musician in the city took active part in making it the greatest one of its kind ever celebrated here.

PARADE AND CIVIC OPERA OPEN FESTIVITIES.

On the opening morning a parade was enacted in which most of the musical clubs entered decorated cars and floats. All of the bands for the massed band concert took part in the parade and thousands of people witnessed it.

That evening the Tales of Hoffmann was given a performance by local musicians. This was sponsored by the Dallas Music Commission, a committee appointed yearly by the Mayor to promote musical interest. One of the leading workers of this committee is Mrs. Frank H. Blankenship to whom much of the credit is due for the success of the local operatic production. Others on this committee are Father Coupal, Edgar S. Hurst, Charles Mangold, E. B. Muse, J. C. Phelps, Dan D. Rogers, Manning B. Shannon, Edward Titcher, Robert Watkin and Sudie Williams, supervisor of music in the public schools.

The Municipal Chorus, made up of about fifty voices conducted by Paul Van Katwijk, gave a notable rendition of the choral work in the opera. George Ashley Brewster was a splendid Hoffmann and Harold Kellogg also scored as Coppelius, though all of the parts were admirably cast and the performance reflected great credit upon those who directed it. Mr. Van Katwijk was the musical director of the opera. The orchestra was composed of musicians selected from different theater orchestras and the symphony orchestra, together with some of the prominent teachers of orchestral instruments of the city, who gave their services. The score was well played.

MASSSED PIANO CONCERT ATTRACTS GREAT CROWD.

The attraction which drew one of the largest audiences of the week was the concert by ten pianists at the Fair Park Coliseum. It is said that this is the third time a thing of this kind has been done in the United States. The pianists taking part were Reuben Davies, David Guion, Mrs. F. B. Ingram, Julius A. Jahn, Elizabeth Gay Jones, Gertrude Mandelstamm, Frank Renard, Mrs. J. B. Rucker, Viola Beck-Van Katwijk and Paul Van Katwijk. Don Albert, the conductor of the Palace Theater Orchestra, conducted the concert and achieved many excellent effects with the company of ten artists. The concert grands were sent from New York and Boston several weeks before the concert and were furnished through the courtesy of the local piano companies. Three of the big grands were Chickering's (furnished by the Will A. Watkin Company), three were Steinways (from the Bush & Gerts Company), there were two Mason & Hamlin's (from the D. L. Whittle Company), one Baldwin (from the Baldwin Piano Company), and one Knabe (from the Knabe Company, New York). The Massed Piano Concert Committee, responsible for such a tremendous success, included Robert N. Watkin, of the Watkin Music Company; William Howard Beasley, president of the Texas Music Merchants' Association and of the D. L. Whittle Music Company, and Paul Burling, of the Bush & Gerts Music Company.

DALLAS ORCHESTRA SHOWS IMPROVEMENT.

The Dallas Symphony Orchestra, in its fourth and last concert, gave the best performance of the season. The program included overture to the Czar's Bride, by Rimsky-Korsakoff; the Unfinished symphony, by Schubert; excerpts from Lohengrin, by Wagner; Dances from Henry the Eighth, by German; Artist's Life, by Strauss; and the Suite from Carmen, by Bizet. Edward Lissmann, baritone, was the soloist of the evening who sang the Prologue from Pagliacci, accompanied on the piano by Miss Whitaker. Walter J. Fried, conductor of the orchestra and its organizer, is beginning now to reap some real artistic rewards for his years of effort. The orchestra is being recognized as one of the great factors in the musical growth of the city.

ANNUAL TEXAS COMPOSERS' PROGRAM.

A few days prior to Music Week the Dallas Music Teachers' Association gave its annual concert honoring the composers of the State. Those represented on this occasion were Frank Renard (of Sherman) by organ compositions and by piano numbers; Harold Von Mickwitz (of Dallas) and Louis Versel (also of Sherman) contributed two attractive songs which were sung by Kathleen Cook with the composer at the piano; Oscar J. Fox (of San Antonio) had a group of four songs of exceptional merit, sung by Daisy Polk, and Reuben Davies (of Dallas) played two of his own piano compositions. The second half of the program was devoted to a Scherzo Play by Carl Venth (of Fort Worth) called Alexander's Horse, representing an argument between Henry the Eighth and Catherine Parr as to whether the horse of Alexander the Great was white or black. It proved to be a cleverly written musical play and was presented by Ella Jane Lindsay, Mrs. Ruble and Bernard Taylor, with Mrs. Jean Taylor at the piano (all of

Fort Worth). The piece was elaborately costumed and had appropriate stage settings.

FRENCH MUSICIANS GIVE BENEFIT.

At City Temple, on May 8, a joint recital was given by Eve Gauthier, vocalist, and E. Robert Schmitz, pianist, which was one of the finest concerts of the season from the standpoint of artistic merit. Both artists being French, there was much modern French music on the program, and American composers were honored by both of the artists also. In a group of American songs Mme. Gauthier included Charles Griffes, Wintter Watts and Bainbridge Crist, and Mr. Schmitz played the Chimes of Saint Patrick's and Times Square, two impressionistic numbers by Emerson Whithorne. The concert was given for the benefit of the American Field Service Fellowship.

MOVIE MUSIC.

Palace Theater had an excellent Music Week program. Don Albert, conductor of the orchestra, included among other numbers the Ballet Sylvia of Delibes, the G minor prelude by Rachmaninoff, and David Guion's Turkey in the Straw. The orchestra has been noticeably improved of late by an increase of instruments in the string section. The special Sunday afternoon concerts will continue throughout the summer.

R. D.

West End Choral Gives Second Concert

The West End Choral Club, J. Howard Talman president and Martin W. Bowman director, gave its second concert at the Hotel Astor, May 28. Assisting artists were Esther Nelson, soprano; James Price, tenor, and Wilfred Glenn, bass. The chorus of mixed voices, numbering about thirty-five, was well balanced and showed in its work the result of thorough and efficient training. Mr. Bowman is a man well adapted to the task of chorus conducting and he had the chorus well in hand. Particularly commendable was its good tone, its clean attacks and releases, its sure rhythm and distinct enunciation. The opening number, Carmina



**"Miss Peterson has a
clear soprano voice
well controlled and
sweet."**

The Fresno (Cal.) Morning Republican
said the above about May Peterson, soprano
of the Metropolitan Opera Company.

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(H. Lane Wilson), was rendered with admirable spirit and verve. Following selections were Hail, Smiling Morn (R. Spofforth), Where Are You Going, My Pretty Maid (Caldicott), Song of the Viking (Easton Fanning), Volga Boat Song (a traditional Russian song) and The Lord is Great, from The Creation (Haydn).

Esther Nelson revealed a pleasing soprano voice of good range and volume, and her diction was particularly good. Her high tones were very satisfying, her voice being even in all its registers; her tones are produced without apparent effort. She interpreted the aria, Vissi d'Arte, from Tosca, with much expression, and rendered with artistic feeling a later group consisting of In the Silence of Night (Rachmaninoff), At Parting (Rogers) and Recompense (Hammond).

A bass voice of luscious quality, rich and resonant, freely produced, was disclosed in the singing of Wilfred Glenn. He sang his numbers with a wealth of feeling, a natural, spontaneous joy in singing and with a finish of style that was most satisfying. Love Me or Not (Secchi) was beautifully phrased, and three Salt Water Ballads by Frederick Keel were enjoyed. Moussorgsky's Song of the Flea was done in masterly style.

James Price was heard in a group of three songs—You Are the Evening Cloud (Horseman), Twilight (Glen) and I Heard a Woodthrush in the Dusk (Courtney). His voice is a smooth, lyric tenor of agreeable quality and his interpretations are artistic. Especially beautiful was his fine rendering of You Are the Evening Cloud, a most interesting composition by Horseman.

Miss Nelson, Mr. Price and Mr. Glenn were heard together in two trios—Spirit Immortal (Verdi) and Most Beautiful Appear, from The Creation (Haydn)—their voices blending well. Florence M. Winselmann was an efficient accompanist for both chorus and soloists.

Arthur Wilson Studio Activities

The season's last musical evening with artist pupils of the Arthur Wilson Studios offered a program divided between Dorothy George (Mrs. Arthur Wilson) and Joseph Lautner, the talented young lyric tenor from Boston and the studio in that city. Edward Hart again was an admirable accompanist.

Miss George imparted to her groups of songs in French and in English the emotional warmth of her mezzo voice and a finely imaginative perception of their contents. Mr. Lautner, beginning with a group of Lieder, followed with a second of French songs, showing the fine timbre, wide range and a poetic intensity of feeling which promise much for his career. It was Mr. Lautner's privilege, the evening of May 30 at Paine Hall, Harvard University, Cambridge, to give with Virgil Thomson the first public performance in this country of Satie's Socrate for voice and piano, a work lasting some forty minutes, and of curiously individual and difficult idiom.

A studio note of importance was the debut recital at the National Theater of William Ryder, baritone, who, W. H. Henderson said, "disclosed some good qualities and proved his right to invite public consideration."

Hattie Sternfeld's Pupils in Recital

A most interesting piano recital was given by the students of Hattie Sternfeld at Steinway Hall on Sunday afternoon, May 27, which was heard by a large audience that taxed the capacity of the hall and included many well known people, among them the teachers and principals of several of the young performers. Judging from the fine work of the children, Miss Sternfeld is a skilled musician and knows how to impart her knowledge to others in a manner that shows results within a short time. This is proven by the fact that some of the youngsters who had only studied a little over a year did good work. They ranged from nine to thirteen years and one might best describe their playing as "flawless for students."

The program, which is reproduced in full at the end of this article, was well arranged and embraced duets for two pianos, and quartets. Of particular mention was the playing of several of the older pupils: Irving Rosenthal, Anna Landau and Byrdie Arndt. Miss Landau's solos were Polacca Brillante, Von Weber, and the Greig Wedding Day at Troldhøgen. Rosenthal played the Moonlight Sonata-Adagio (Beethoven), and the Rachmaninoff prelude in G minor, while Miss Arndt was heard in the Debussy Arabesque and Rheingold's impromptu. The audience received the work of the individual children with interest and enthusiasm. During the intermission, Miss Sternfeld was presented with a diamond and enamel watch as a token of her older pupils' affection and gratitude.

The entire program follows:

Ensemble—Coronation March.....	Meyerbeer
First Piano—Anna Landau—Florence Halperin	
Second Piano—Martha Iceland—Irving Rosenthal	
Starry Night.....	Smith
Bella Steinberg	
Duette—Light Cavalry.....	Von Suppe
Irving Rosenthal—Florence Halperin	
Solitude (two pianos).....	Mack
Gertrude Hirschberg—Miriam Fleischer	
Voglein (Binding).....	Grieg
Russian Dance.....	Engleman
Jerome Bernard	
Ensemble—Peer Gynt Suite.....	Grieg
Ae's Tod	
Anitra's Tanz	
First piano—Anna Landau—Florence Halperin	
Second piano—Martha Iceland—Reta Selkowitz	
Dolly's Dream (two pianos).....	Ostend
Cradle Song—Dolly Falls Asleep—Dolly Dreams—Dolly Wakes	
Up—Dolly Dances	
Ruth Greenberg—Marjorie Fleischer	
Duet—Hungarian Dances Nos. 3 and 5.....	Brahms
Anna Landau—Martha Iceland	
Ensemble—Bohemian Girl.....	Balfe
First Piano—Florence Sternfeld—David Kutner	
Second Piano—Sylvia Herring—Jerome Bernard	
Fantasia (D minor).....	Mozart
Sylvia Herring	
Ensemble—Melody in F.....	Rubinstein
Carmen	
First piano—Anna Landau—Reta Selkowitz	
Second piano—Martha Iceland—Miriam Fleischer	
Ensemble—Valse.....	Schulhoff
First piano—Anna Landau—Florence Halperin	
Second piano—Byrdie Arndt—Irving Rosenthal	
Andante et Rondo.....	Rosenhain
Martha Iceland	
Scotch Poem.....	MacDowell
Polonaise Militaire.....	Chopin
Florence Halperin	
Polacca Brillante.....	Von Weber
Anna Landau	
Moonlight Sonata—Adagio.....	Beethoven
Prelude in G minor.....	Rachmaninoff
Irving Rosenthal	
Arabesque.....	Debussy
Impromptu.....	Rheinhold
Byrdie Arndt	
Wedding Day at Troldhøgen.....	Grieg
Anna Landau	
Double Duo—Salut a Pesh.....	Kowalski
Marche Hongroise	
First piano—Irving Rosenthal	
Second piano—Byrdie Arndt	

Miami Conservatory Notes

Miami, Fla., May 28.—A program was given at the Miami Conservatory by the three students who won scholarships for study under Mana Zucca in her Master Class. All three students showed talent and serious application. Mana Zucca is offering a scholarship in piano and voice coaching for next season. Those appearing were Theodore Saidenberg, Frances Druckerman and Olive Dungan. L. B. S.



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WINNIPEG SCENE OF MANITOBA'S MUSICAL COMPETITION FESTIVAL

Imposing List of Artists Heard During Season—Chorus Singing Made a Citywide Activity

Winnipeg, Man., May 22.—Ending in a blaze of glory with the fifth annual Manitoba Musical Competition Festival, the most successful musical season which the city of Winnipeg has ever known, drew to a close. Artists who have visited the city this season include Johnson, Farrar, Werrenrath, Barclay, Dupré, Bonnet, Graveure, Rubinstein, Garrison, Hess, Rachmaninoff, Cortot, Moiseiwitch, Braslau, Salvi, Bauer, Friedman, Case, Kreisler, Elman, Middleton, and the Minneapolis Symphony Orchestra. In addition, the tour of the Winnipeg Male Voice Choir, which visited American and Canadian cities, did much to put the city on the musical map, while various ambitious efforts by local organizations testified to deep-rooted musical activity.

The Elman concert was under the auspices of the Women's Musical Club and the sum of \$2,000 realized will go towards building a much needed auditorium.

CITY ON HIGH CHORAL PLANE.

The Winnipeg Philharmonic Society gave its final concert for the season assisted by Harold Bauer. This society, conducted by Hugh Ross, the leader of the Winnipeg Male Voice Choir, numbers over 200 mixed voices and specializes in erudite part songs. One of the outstanding numbers presented was Elgar's Death on the Hill, while Bach's motet, Blessing, Glory, Wisdom, was given a splendid interpretation. Mr. Bauer gave a fine program and a notable fact connected with it was that the audience allowed him to play Beethoven's Sonata Appassionata without interrupting with applause between movements.

The Winnipeg Choral and Orchestral Society recently wound up its activities for the season. Conducted by Arnold Dann, the choral section numbers over 200 voices and the orchestral about sixty-five pieces. The program included the prologue from Boito's Mephistopheles and the Sinfonia from Mendelssohn's Hymn of Praise. This society is doing excellent work and gave enjoyable renditions to its difficult selections.

The Lyric Club held the boards at the Walker Theater for three days with Lionel Monckton's The Cingalee. Among the principals were Wooten Goodman, Gwendolin Hewett, Kathleen Ogilvie, Donald St. Clair, William Mitchell, Kathleen Mitten and Wilfrid Rigg.

Arthur Middleton was the assisting artist with the Winnipeg Oratorio Society at the presentation of Elijah, under John J. Moncrieff. A fine rendition of the oratorio was given, the soloists being Gertrude Newton, May Clarke, Mrs. Burton Kurth, W. Davidson Thomson and Henry Thompson.

The St. Cecilia Ladies' Chorus of sixty voices, conducted by Burton Lowell Kurth, gave a delightful concert in the Dominion Theater. This choir sings well, excelling in

light, graceful effects. It has fine balance, accuracy and beautiful tone. Clayton Quast, of Chicago, was the assisting artist.

MANITOBA FESTIVAL GREAT SUCCESS.

The annual musical competition festival which took place the week of May 7 was the most successful in the history of Manitoba. The adjudicators were Granville Bantock and H. Plunkett Greene, of England, and T. Tertius Noble, of New York. Public interest in the event was very keen and the large Board of Trade auditorium was crowded every afternoon and evening. About a thousand people were turned away from the concert of prize-winners given Saturday night. Between 4,000 and 5,000 persons took part. A special feature was the excellent singing of the school children's choirs, for which Winnipeg is noted. One school, the Earl Grey, did so well that it was awarded the Earl Grey Trophy for music, which has not been awarded in recent years. This school obtained 197 of a possible 200 marks. The work of the adult choirs was also notable and there was keen competition for the various shields. At the Wednesday night session, the Winnipeg Male Voice Choir sang several numbers, by request, and made a profound impression on the adjudicators. Coming from England, where male voice singing is made much of, they were astounded at the excellence of the work done here, and declared that they had never heard anything finer. Prof. Bantock was very anxious that the choir should visit England during the world's fair and take part in musical competitions there. He thought it would be the finest possible advertisement for Canada and Winnipeg that could be devised.

There will be a series of concerts by the various city bands throughout the summer. I. T.

Levitzi to Return to Pacific Coast

So successful were the appearances that Mischa Levitzki made in Los Angeles and San Francisco in March, that after his tour of the Northern Pacific Coast cities, he returned to California for additional engagements there under the direction of Jessica Colbert. Again he was acclaimed by large audiences and the not unnatural result is that he has been engaged for a similar tour of twelve recitals on the Pacific Coast in February next. The first fortnight will be spent in California in Mrs. Colbert's territory and the second half of the month he will tour Washington, Idaho, Montana, Oregon and British Columbia, under the local management of Katharine Rice of Tacoma.

Ralph Leopold Wins Ovation

On May 6, Ralph Leopold, American concert pianist, was one of the soloists at the May festival in Hays, Kans., where he was received with unusual enthusiasm.

On May 16 he played in Albany, N. Y. The Knickerbocker Press, Albany, N. Y., issue of May 16, says: "Ralph Leopold gave a fine reading of the Chopin D flat nocturne, a Dohnanyi conceit, a Humoresque by Rachmaninoff and an etude by Leschetizky that marked him as a man



RALPH LEOPOLD

who is well grounded in the technic of the keyboard and an atmospheric player who can translate many moods."

On May 20, Mr. Leopold won an ovation on the occasion of his appearance as soloist in the De Witt Clinton High School auditorium, New York.

Macbeth Closes Owensboro Music Week

Owensboro, Ky., May 9.—Florence Macbeth, coloratura soprano of the Chicago Opera, brought the second annual music week in Owensboro to a brilliant close before an immense audience at the Grand Theater on Friday night, singing before the Kentucky Federation of Music Clubs, who were guests of the Saturday Musicales at the concert. Assisted by George Roberts, the composer-pianist, the prima donna charmed her hearers with her rarely beautiful voice and artistry, responding to enthusiastic encores throughout a program of unusual interest. S. D.

John Charles Thomas to Continue to Sing

While it is true that John Charles Thomas is busy making a motion picture, it is not true that he will forsake his career as a vocal artist. In spite of repeated denials, every now and then reports bob up announcing that Thomas will devote himself to the silent drama. He is already booked for many appearances next season, and engagements are continually being recorded. Thomas himself declares that it is his big ambition to sing, and nothing can make him give that up. His first New York recital next season will be on Sunday afternoon, October 14, at Aeolian Hall.



ANNA BURMEISTER SOPRANO

SANG WITH

Minneapolis Symphony Orchestra (Apr. 16th, 1923).
Chicago Symphony Orchestra (May 11th, 1923)

NEW YORK CITY

"Anna Burmeister's program was intrinsically excellent. She is possessed of a voice of valuable natural quality."—New York Herald.

"She has an unusually good voice of good range. Her voice has been intelligently trained, she phrases smoothly and shows appreciation of various styles. Another good feature of her singing is excellent diction."—New York Tribune.

CHICAGO

"It was really a delight to listen to tone-production so effortless, a lovely voice homogeneous from register to register, diction that is both refined and cultivated and a singing style pregnant with intelligence and temperamental warmth."—Chicago Evening American.

"Proved herself mistress of the exacting art of song singing. She grasps the emotional content and picture of a song and can bring them clearly to her hearers. Her voice is a high soprano, excellently schooled. Her singing shows style, taste, musicianship throughout."—Chicago Daily Tribune.

TOLEDO

"Gave one of the most artistic programs that has been heard in some time. She captivated the audience on her first appearance and held them throughout the trying program. She has a highly pleasing voice and displays a finish of unusual excellence. Her interpretations were of a high order."—Toledo News, April 25th, 1923.

"She has a beautifully clear, unusually well trained voice, capable of exquisite modulations. Each selection served to heighten the popularity which the singer won with her first appearance on the platform."—Toledo Blade, April 25th, 1923.

"Those who listened to Miss Burmeister will welcome her any time she returns. Her voice is soft and ingratiating, her tones are true and she gave a program which wholly satisfied her audience. Applause was insistent."—Toledo Times, April 25th, 1923.

MINNEAPOLIS

"She will win her way well to the front of professional vocalists."—Minneapolis Tribune, April 17th, 1923.

Direction: EVELYN HOPPER, Aeolian Hall, New York City

THE TAXES WE PAY, SAYS CECIL ARDEN, SHOULD ALSO ENTITLE US TO SOUL CULTURE

"Municipalities Take Care of Our Bodies, Look to Sanitation, to Education So Far as Mental Development Is Concerned, But Leave the Soul to Starve"—Denies We Are Jazz-Crazed—Advocates Musical Center

Cecil Arden, contralto of the Metropolitan, in a recent interview with Jane Dixon of the New York Evening Telegram, is quoted as saying: "Love of the Art is growing daily in this country and everyone should hear, enjoy and be benefited by good music." The young singer says a lot of perfectly true things, some of which are herewith reproduced:

We are music mad!
America has been accused of being remiss in the matter of music.
"Not so," says Cecil Arden, New York's radiant and colorful contribution to the bright galaxy of song stars that go to make up the Metropolitan Opera Company.

And when we mention the "Met" we mean the very crux of the world in so far as vocal artistry is concerned. In no other city is there such a constellation of high priced, high powered musicians of melody as in the slightly antiquated buff-bricked building in Broadway, American home of art as expressed through the register of the human voice.

"We are not remiss in our music," the vital and vibrant Miss Arden hastens to assure us. "On the contrary, music in America has become an absolute fever. The pity is that those who might mould this magnificent urge neglect the opportunity to make of us a real nation of music lovers. Any current must be harnessed before it serves a definite purpose. Our musical current has been allowed to run wild."

"Not so many years ago, when the melodeon was still the accepted medium of musical interpretation, there was one instrument to every ten thousand people. The average today is one piano, victrola or stringed instrument to every ten persons. Figures do not lie. Music has become to us the air we breathe. We must have it. The only question now demanding consideration is 'What kind of music are we going to have?'"

DENIES WE ARE JAZZ CRAZED

The lovely lady in the asbes of roses mandarin coat with the gay butterflies embroidered on its antique satin pushes back a cloud of chestnut brown hair from a face flushed with eagerness. Her blue eyes, tinged violet, shone with the light of inner fires. She is a steady, burning flame, warm with the love of a life she finds joyous in the living.

"It is a base libel to say America is sold to jazz hands," declares the young opera mezzo-soprano. "How can this be charged against us when we have never had the opportunity to make a free choice? The opera has always been considered an amusement for the high-brows. How I wish that word—high-brows—could be blotted from the American language! Good music belongs to every one of us. We are entitled to hear it, to have the opportunity to enjoy it."

"Why is it municipalities take care of our bodies, look to sanitation, to education so far as mental development is concerned, and leave the soul to starve? We pay taxes. A tax should entitle us to a certain soul culture, to opportunities in the fields of art as well as in purely material fields."

ADVOCATES MUSICAL CENTER

"When I think of the hundreds, thousands of young girls who come to New York hungry for music, with a hundred dollars in their purses, hoping to satisfy their craving and land somewhere before their slender means are exhausted—when I reflect on these things I wonder that there are not more tragedies in the toll taken by musical success."

"It is a shame that we leave the financing of the splendid art of music to private individuals, this or that rich man who makes a hobby of music. There should be a great musical center in this our finest city, a club house where music students of promise might secure a room for three or four dollars a week, where they could have the use of a piano and access to scores at a minimum price. Yes, and where they could eat good, wholesome food at cost plus the price of service."

"I have known students who actually suffered, who weakened their voices and shattered their health and spirits by living on crackers and milk, on a starvation diet, that they might carry on. Singers require food, because they must have strong constitutions, unusual endurance, to meet the demands of the art."

"Such a club will exist some day. Then, so far as music is concerned, the millennium will have arrived. Lillian Nordica was in a way to crystallize the idea when she passed on. She purposed to found such an institution away up on the Hudson—a combination school and theater of opera where the best of foreign and American teachers should make up the faculty, where visiting artists from principal operas might come and sing, and where music lovers from everywhere could listen to the best music of all countries and composers."

SCHOOLS ARE HELPING

"Public schools are helping to solve the problem of musical education. At a recent Music Memory Test the classes, compositions of the masters, were played on victrolas. Pupils were required to write names of numbers played, their composers and a brief sketch of their history. Almost without exception the average of answers was so high as to astound teachers and those interested in musical development."

"Do you understand what such teaching means? It means child minds never again will be satisfied with anything but the best in music. Once a person learns to care for classics, honestly and sincerely, he cannot be content with makeshifts. Every one of these high per cent pupils becomes a disseminator of, a propagandist for fine music."

"Another prime factor in spreading the doctrine of good music is the movies. The screen teaches us, through incidental music, to asso-

ciate action with sound. It endows music with meaning. There is no orchestra in the country superior to the orchestra at the Capitol Theater, in this the first American city. All true lovers of music feel they owe a deep debt to Mr. Koehafel, presiding genius of the Capitol, who has compelled, by the very excellence and humanity of his music, audiences to sit still, to listen in silence and in rapt appreciation to selections by his orchestra artists."

SINGERS REGARDED AS "FREAKS."

"Again, opera singers have long been regarded as a variety of freak. Not long ago a charming club woman from up-State paid me the compliment of engaging me for an important entertainment given by her organization. When she told fellow members she had selected a singer from the Metropolitan company they did not hesitate to inform her they felt she had made a grave mistake. 'Those opera singers yell so much,' was the way the women expressed their reaction toward their leader's selection."

"Geraldine Farrar—and there is no finer example of an American artist extant than Miss Farrar—did more to chase away this freak bugaboo than any other single or collective element in opera. Her sally into the movies convinced the public a singer is a human being, a regular person, willing and eager to give whatever message he or she may have to deliver to the people regardless of the box office."

"An American artist who succeeds deserves a dozen times more credit than a foreign artist," declares Cecil the Unaffected, with a sigh. "Why is it our own people will not stand behind us? They seem to think unless a voice has a foreign label it is inferior. We carry the burden, times without number and are happy to do it. Why? Because if we have the flair, the real voice it is only a question of time until we shall compel recognition—until the truth will come into its own. As Farrar has so often said, 'You cannot buy the musical public.'"

BORN AND BRED IN NEW YORK

Miss Arden is a New York product born and bred. She made her debut on the American stage at the ripe old age of three years. Her musical training, in its preparatory stage, lasted four years, under direction of the famous Italian maestro in America, Signor Buzzi-Peccia. Her first public appearance was in the Metropolitan Opera Company, it being a conviction of her teacher that a pupil should not sing until he or she is fully equipped for the arduous task ahead.

"My favorite role?" Cecil Arden's smile has something on the May skies. "Carmen. I chose Carmen because it embodies everything, pathos, dramatics, humor. There is not a superfluous bar nor a superfluous note in the entire score. My ambition is to sing Carmen as well as—better than it has ever been sung before."

Our wish is that you will realize your ambition, Miss America. And when your dream comes true, we hope to be right out front insisting on the twelfth curtain call.

Bonelli in Special Concert with Bori

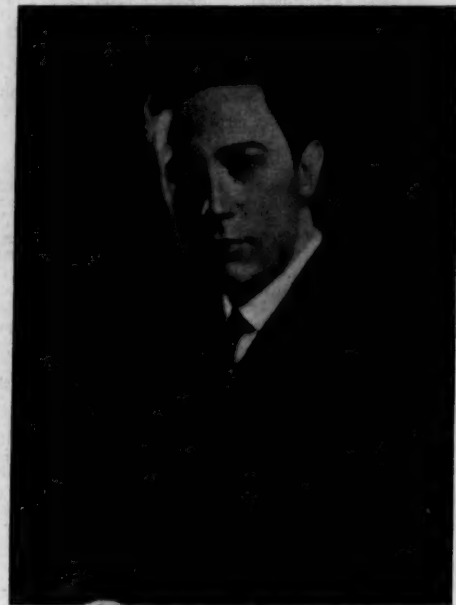
Richard Bonelli has returned from Cuba with as many enthusiastic tributes from the Havana press to his credit as his every appearance in the United States brought him throughout his long tour with the San Carlo Opera Company. He sang often during the Gallo season in Havana, winning a genuine ovation on each occasion, and created such a following that he received an invitation by popular request to remain after the close of the operatic engagement for a special concert in joint recital with Lucrezia Bori, beloved of Havana music lovers.

Appearing on a bill with operatic stars whose names are world famous and have long been familiar to Havana, the name of the young American baritone naturally created no particular stir previous to his initial appearance, but the morning after his debut, the newspapers were unanimous in their praise, for the gifts of the young artist were instantly recognized and he was at once accepted by the discriminating Latin public.

"Another surprise was Bonelli, the baritone, who filled the public with enthusiasm on account of his very beautiful voice, of great range, with a beautiful bass quality in the lower notes and a ring almost like a tenor in his high tones, which were pure and easy, as well as his impersonation and his pleasant personality as an artist. In his aria, Di Provenza il mar, as well as in the duo with Violetta in the same act, he heard boisterous and well merited applause," wrote La Discussion. Of the same performance, El Diario de la Manana said: "To obtain a big success in this role (Germont in La Traviata) which has been sung here by Riccardo Stracciari, is very difficult. The notable baritone

must be very pleased with his triumph." El Heraldo de Cuba declared: "There triumphed with Lucrezia Bori, the baritone Richard Bonelli, an artist of very fine faculties, very pleasant voice of great range and volume, admirably placed in all its notes, agile and fresh. He was much liked and very justly applauded."

He evoked even greater enthusiasm at his appearance in Faust. "Bonelli made a perfect Valentino. His voice appeared to us even more beautiful than last time when we heard him in La Traviata, being fresh, mellow and powerful. In his aria of the third act and in the beautiful trio of the fourth, Bonelli showed himself not only master of an extraordinary organ, but also an artist who convinces and conquers immediately the enthusiasm of the public. As we have already said about him with reference to Traviata, he has the rare gift of personal magnetism—"



RICHARD BONELLI

a quality beyond appreciation in a singer." This was again the verdict of La Discussion. This opinion was supported by El Mundo: "With his beautiful and fresh baritone voice, he sang the Dio Possente and the duet of the swords, scoring a great success; and in the death scene repeated his triumph, and obtained real ovations," and by El Diario de la Marina, which declared him "a baritone with splendid voice and perfect schooling of singing . . . scoring an extraordinary triumph." El Diario de la Marina also referred to Bonelli as the "possessor of one of the most beautiful baritone voices heard by us in the last ten years."

The same paper in reviewing his appearance in Il Trovatore called him "a baritone with splendid voice and exquisite taste . . . gorgeous qualities and of excellent school . . . obtained a thunderous triumph."

Perfield Teacher of Atlanta, Ga., Presents Program

An evening of music by piano pupils and the choir of the Lutheran Church of the Redeemer of Atlanta, Ga., under the direction of Martha E. Smith, a Perfield exponent, attracted much interest on May 11. The entire program, which was memorized, follows: Organ solo—The Lost Chord (Sullivan), violin and piano—Moment Musical (Schubert), Albert Cochran and Marie Cochran, accompanist; The Robins (Virgil), Louise David; Sleepy Time (Mattigly), French Gavotte and Child's Hymn, Eugenia Knight; At the Spring (Gurlitt), Rutledge Tufts; Fluttering Leaves (Koelling), Catherine West; Barcarolle (Greenwald), Caroline Hardin; Little Minuet (Beethoven), Folk Song (arr. by Wilson), Butterfly Dance (Legge), Marie Cochran; Bagatelle (Beethoven), The Shepherd's Tale (Nevin), Thomas Hudgins; Jerusalem (Parker), Fred L. Tanner (pupil of Mrs. A. M. Burt) and choir; Valse Bluette (Drigo), Mary McCullough; May Breezes (Leslie), Leon Walker; Prelude in C sharp minor (Rachmaninoff), Creighton Meixell; Cornet Solo—The Better Land (Cowan), A. C. Meixell and Creighton Meixell, accompanist; Sextet from Lucia, for left hand alone (Leschetizky), Emilie Parmalee; Moonlight Sonata (Beethoven), Mary McCord; Sanctus Spiritus (Faure), Gertrude Dismer and choir; Triumphal March from Aida (Verdi), Emilie Parmalee; Liebestraume (Liszt), Creighton Meixell; Farewell (Nevin), Women's Chorus; Peer Gynt Suite—Troll Dance, Death of Ase, Anitra's Dance, Morning (Grieg), Emilie Parmalee and Creighton Meixell; King All Glorious (Barnby), Mrs. Fred L. Tanner and choir with Martha E. Smith at the organ.

Harold Henry Pupil's Successful Debut in Munich

Wayne Spalding, the young American pupil of Harold Henry, made a highly successful professional debut in Munich on May 13, when he gave a piano recital in the Museum Saal. Technically young Spalding's playing meets the most exacting demands but in addition to virtuosity he displayed musical feeling, beauty of tone and a poise that might arouse the envy of a veteran performer. His exacting program included the Brahms waltzes; Beethoven's sonata, op. 57; Chopin's fantasy impromptu, Black Key Etude, A flat waltz and C sharp minor scherzo, and a miscellaneous group that ended with the Campanella by Liszt. As encores he played the Debussy prelude (most stunningly) and an etude of Chopin. Mr. Spalding's playing aroused a great deal of enthusiasm and reflected great credit on his distinguished teacher, who came to Munich to attend the recital, before going to Italy.

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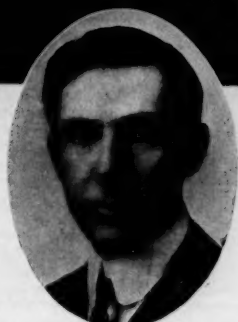
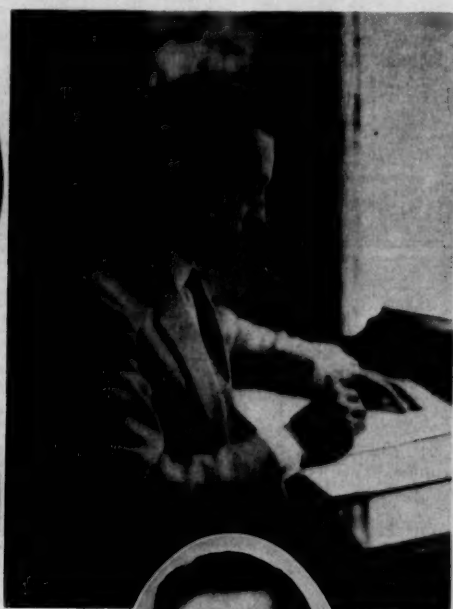
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DULUTH'S FIRST MAY FESTIVAL PAVES WAY FOR A GREATER ONE

Three Day Program Well Received by City—Movement Started for a New Auditorium—City Keenly Enthusiastic—James Watts and Gustav Flaaten, the Festival Founders, Praised for Their Productive Work

Duluth, Minn., June 2.—Duluth's first May Music Festival is now a matter of musical history, in this city. Although there were many handicaps and many serious obstacles to overcome, the affair was a great success, and paved the way for greater festivals to come. The three-day

the Orpheum Concert Orchestra, who composed the music for the national anthem. The festival chorus sang the words. Mr. Michaud's composition has been highly praised by the press and musicians here and elsewhere, and a movement will be started to have it approved by Congress.



(1) James Watts, president of the Duluth May Festival Association, and one of its founders. (2) Prof. Lyman Ackley, conductor of festival chorus (photo by Dworshak). (3) Gustav Flaaten, conductor in charge of the festival (photo by Johnson Studio Co.). (4) Alyda Flaaten, festival

accompanist (photo by Johnson Studio Co.). (5) Cecelia Ray Berry, conductor of Young Folk's Concert (photo by Dworshak). (6) George M. Peterson, business manager of the Music Festival Association (photo by Dworshak).

program was of such excellence that the whole city has been praising it and virtually all the best features will be repeated at the local theaters during the next month.

No sooner had the festival ended than musical people from all classes in the city expressed a desire to go to work at once on plans for a week's festival next year, and an oratorio society has already been organized to promote musical activities and work for next year's affair. This body consists of about fifty musicians, and officers will be elected at next week's meeting.

The festival also started a definite movement for a new auditorium, as it showed Duluth how badly such a structure was needed for housing big musical affairs. It would provide a concert hall for festivals, concerts and recitals by great artists and orchestras, and also meetings of various sorts. A campaign will probably be organized during the coming year for raising funds and formulating plans.

FIRST NIGHT.

About 2,000 persons took part in the programs of the festival. The first night, May 22, was Choral Night, when a chorus of 120 voices, accompanied by the festival orchestra of eighty pieces, presented Haydn's oratorio, *The Creation*, under the direction of Lyman Ackley, professor of vocal expression at the Flaaten Conservatory of Music. Burton Thatcher, bass-baritone, and George F. Planc, tenor of Chicago, and Perie Reynolds, a local soprano, sang the solo parts. The program was a fine artistic success, and the New Lyric Theater here will present the chorus next week and the orchestra on the following week, and other features later from week to week.

SECOND NIGHT.

A Young Folks' Concert was the second night's feature, with 1,700 children from the Catholic public schools of Duluth taking part and accompanied by the festival orchestra and a galaxy of star soloists. Cecelia Ray Berry, supervisor of music in the Catholic public schools, was conductor in charge, and the orchestra was directed by Gustav Flaaten, president of the Flaaten Conservatory of Music. The children did remarkably fine work and Miss Berry was congratulated from all sides because of her capable and conscientious work in training the little folk. Mrs. Valborg Gunderson, violinist, and Gustave Jackson, violinist, were soloists for the evening. Among other soloists and accompanists were Alecia Bice, Eleanor Moran, Euphemia Jack Miller, Margaret Kane, Ruth Dennis, Mrs. W. Kirkpatrick, Lucille Goetze, Lauretta Filiatrault, Emaline Brett, Alyda Flaaten, and Al Howe.

ARTISTS' NIGHT.

Artists' Night, which closed the festival, was an event long to be remembered. The great festival orchestra, conducted by Gustav Flaaten, was featured, and the work of the director and the members equalled that of many large symphony orchestras that had received months of training. The big numbers from *Lohengrin* and *Die Meistersinger* were given an ovation and were a credit to the city. Mr. Flaaten had spent weeks organizing and rehearsing the musicians and he has offered Duluth the finest orchestra the city has ever had.

An original feature was America, played by the festival orchestra and conducted by D. J. Michaud, conductor of


in the Herald regarding music week and festivals and suggested that Duluth join in with other cities in such celebrations. He and Mr. Flaaten met on the street one evening and discussed the matter. Mr. Flaaten suggested a festival and immediately worked out a program. The association was then formed and the work progressed rapidly and successfully. J. B.

An Enthusiastic Welcome for Arthur Hackett

An enthusiastic welcome was given Arthur Hackett at the Mankato Festival, where he appeared May 16 and 17. For the first concert Mr. Hackett sang the incidental tenor solos of Cadman's *The Vision of Sir Launfal* (words by James Russell Lowell) and two groups of French and English songs, closing with Mana Zucca's effective *Nichevo*. The following day he took part in the performance of Mendelssohn's *Elijah*, revealing his well known characteristics of impeccable diction and fine musical understanding. Mr. Hackett has many friends in Mankato, gained through former appearances there, but he was forced to forego the pleasure of renewing acquaintances and to leave immediately after the second concert for Northfield, where he was to sing the next day, after which he returned to Los Angeles for a second appearance there with the Oratorio Society, May 27. However, during his short stay in Mankato, Mr. Hackett had the opportunity to demonstrate to a few chosen friends his talents as a Negro imitator, in an improvised vaudeville performance he and Arthur Middleton gave the first night. For a serious artist, Mr. Hackett has his moments of lighter vein.

Southwick in Newark

On Sunday evening, May 20, Frederick Southwick, baritone, Orton J. Rose, organist, and Aimee Olson, contralto, rendered a musical service at the High Street Presbyterian Church, Newark, N. J. Mr. Southwick has begun his fifth year as baritone soloist at this church.



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BUFFALO HEARS SOME FINE CHORAL SINGING

Closing Programs of Chromatic Club—Choate Pupil in Recital—Benefit for Destitute Musicians—Notes

Buffalo, N. Y., May 19.—Closing programs of the Chromatic Club were given by the following: The Choral Club, William Benbow, director; Angela Read, accompanist; Frances Yontz, violinist (guest soloist); Edith Flynn, accompanist; Melville Avery, baritone, with Ethyl McMullen at the piano. The club of women's voices sang admirably—Frances Yontz proved to be an artist of real worth and was most cordially received and encored. Melville Avery, a young singer of excellent promise, won much favor and was heartily recalled. The accompaniments were effectively played. The officers elected for the coming year were: Mrs. Robert W. Gallagher, president; Mrs. George R. Critchlow, vice president; Dorothy Martin, secretary; Mrs. William E. Robertson, treasurer. The new directors chosen were Harriet Welch Spire, Mrs. Frederick C. Slee, Mrs. William Riehl and Dorothea Park-Lewis. The club has experienced a profitable season financially as well as musically, the programs under the chairmanship of Mrs. John Mesmer being of unusual merit and interest.

CHOATE PUPIL MAKES SUCCESSFUL APPEARANCE.

Evelyn Choate presented her piano pupil, Catherine Van Horn, May 10, in Twentieth Century Hall. A large and appreciative audience heard the young pianist play a program of standard compositions by Beethoven, Chopin, Brahms, Debussy, Rachmaninoff, Copland and Paderewski with good tone and technic combined with sterling musicianship and unaffected charm of manner.

MUCH AND GOOD CHORAL SINGING.

The Guido Chorus under Seth Clark gave an unusually interesting and enjoyable concert. Olive Kline, Lambert Murphy and Royal Dadmun were the visiting artists with Marion Sims at the piano and Laurence H. Montague accompanist for the Guidos. Double encores were the rule of the evening for the soloists and the Guidos were obliged to add to their numbers. The concert was given in Elmwood Music Hall under the auspices of the National American Music Festival Association, Inc.

The last Orpheus concert (John Lund, conductor; William Gomph, accompanist; a string orchestra; Ellen Rumsey, mezzo-soprano of New York, with Lillian Hawley Gearhart at the piano, and Charlotte Smith, piano soloist,) was well attended as is usual and very enjoyable.

The Rubinstein chorus of women's voices under the leadership of John Lund, with William Wirges, Jr., accompanist, gave two excellent concerts during the past month. The chorus achieved some fine effects and evidenced their splendid training in tone quality, interpretation, precision, shading and diction. Many of the numbers were redemanded and extras added. Mrs. Lee Miller, soprano, and Mrs. Joseph Miller, contralto, sang the incidental solos with pleasing effect and merited their share in the applause. John Charles Thomas, baritone (with William Janaschek at the piano), assisted as soloist at the first concert generously giving three groups of songs and several encores. At the second concert Vera Barstow, violinist, and Jerome Swinford, baritone, delighted the large audience with their admirable selections and responded to a number of encores. The accompaniments for both soloists were in the capable hands of Laurence H. Montague. These concerts were given under the auspices of the National American Music Festival Association, Inc., in Elmwood Music Hall.

The second of this season's concerts of the Harugari Frohsinn was given in Elmwood Music Hall with Alvis Stockmann, director; Heinrich Pfitzner, piano soloist; Louise Sleep, soprano, and Banyan's orchestra assisting. The chorus did some good work especially in the Volksweise with the incidental solos sung by Louise Sleep. Her fresh sweet voice and excellent diction rang out beautifully in the Schoen Rohtrant. The Sandmaennchen was also redemanded and sung in part. Under Mr. Stockmann's leadership this chorus of male voices has improved greatly. The soloist of the evening, Heinrich Pfitzner, played a group of Meisterlieder paraphrases with poetical interpretation and responded to an encore.

The Polish Singing Circle, a newly formed male chorus conducted by John Lund, gave a good account of itself at a concert May 14 in Elmwood Music Hall. They were assisted by Janina Maria Burska, with May Fine at the piano, and a string orchestra with Joseph Raszeja as accompanist. Numbers especially pleasing by the chorus were In Vocal Combat (Dudley Buck), Chlopek (Dembinski), Gondoliera (Bursa) and Grieg's Olaf Trygvason, in which the incidental solo passages were well sung by William W. Stepien, baritone.

SUCCESSFUL BENEFIT FOR DESTITUTE MUSICIANS.

A concert arranged by George Ahl for the benefit of the destitute musicians of Central Europe took place in Elmwood Music Hall, May 13. The hall was well filled and a substantial sum realized. George Ahl appeared as pianist, violinist and composer and was assisted by Margaret Adsit Barrell, contralto, with Arnold Cornelissen at the piano; the United German singers of Buffalo, under the leadership of Alois Stockmann; Vincent Sogarto, violinist; Fred Stopper, viola; Agnes Milhouse, cello; F. J. Locke, bass, and William Gomph, pianist and organist, in a quintet and sextet, by Mr. Ahl. Brief remarks were made by Mayor Schwab and Gustav Kikel.

NOTES.

Ruth Ashley Smith issued invitations to a song recital given by her pupil Agnes Helliwell in Twentieth Century Hall, at which the young singer created a favorable impres-

sion. The program was comprehensive in scope and proved that her gifts and temperament have benefited by serious study and admirable teaching. Her groups of songs in Italian, French and English were heartily applauded and in her encores she charmingly played her own accompaniments. Her program numbers were excellently accompanied by Eloise Jacobs.

Mary Larned presented Anna St. James, her unusually talented young piano pupil, at the Buffalo Conservatory of Music, May 19. She played with good tone and musical intelligence far beyond her years; her skilled training was evidenced throughout the evening. Susan Elsen and Katherine Hobbie assisted in the program.

Pupils of Mary Larned and Bessie Perrigo gave a recital at the Buffalo Conservatory, May 12, in which the participants were Abigail Johnson, Katherine Hobbie, Erma Homeyer, Ruth Kratt, Susan Elsen, Doris MacMillan, Catherine Treat, Robert Wolf, Milton Snell, Catherine Christ, Gustave Freyre and Anna St. James.

The Buffalo Conservatory of Music announces free and partial scholarships in the advanced grades of piano given by (R. Leon Trick), voice (Mary Ward Prentiss), organ (William Gomph), violin (Arthur Snelgrove), and theory of music (Angela Read).

A violin recital by Charles Stokes, pupil of Mrs. John Leonard Eckel, was given in Twentieth Century Hall recently to an audience appreciative of the talent and progress



of this young lad. Many encores were demanded and granted. The program was well given without score, with virile tone and splendid interpretation. His brother, Gerald Stokes, played the accompaniments in musicianly manner.

Liza Lehmann's musical setting for Oscar Wilde's Happy Prince was charmingly played by Clara Dutch at a recent meeting of the Unity Society in its hall.

Dorothy Hobbie, contralto, and Gilbert Gardner, tenor, have entered upon their duties in the solo quartet of Holy Trinity Lutheran Church, where Harold Kuhn is organist. Miss Hobbie gave a radio program, also sang at a scholarship benefit performance in Teck Theater and was soloist at the annual meeting of the McAll auxiliary.

A quartet comprising Florence Werjimer, soprano; Ruth Pettit, contralto; Frank Watkins, tenor, and H. F. Johnson, bass, (Laurence H. Montague director) sang at the last free organ recital in Elmwood Music Hall. Irwin Binder was the organist.

Musical Institute recently presented an enjoyable program of eighteen numbers, the participants being the pupils of the following teachers: Nellie M. Gould, Isabelle W. Stranahan, Marguerite Davison, Gladys Maschke, Ethel Lowry, William Benbow and Henry Hoffman.

The Wednesday Morning Musicales at the Twentieth Century Club was given by Dorothy Lipp, Kathleen Dunning, Vera Meath, Grace Tatem and Maurice Snyder, the final number for two pianos played by Jan Sickess and Eleanor Smith.

The last of the College Club musicales under the efficient direction of Millicent White present Cadman's Indian Love lyrics sung by Catherine Lantz, a group of violin solos played by Mrs. Throop Wilder (Mrs. William Robertson at the piano) and piano solos by Harry Stratton.

John Rovey, a talented young pupil of Mary Ward Prentiss, made a distinctly favorable impression at a recent musicale at Neighborhood House. Helen Douglass, mezzo-soprano, and Mrs. Throop Wilder, violinist, also contributed to the evening's pleasure. Maud Stanley, who is in charge of the musical work at Neighborhood House, was the capable accompanist.

A musicale under the auspices of the Chromatic Club extension committee, of which Mrs. John Eckel is chairman, was given by the following at Welcome Hall: Loren Bommer (violin pupil of Mrs. Eckel), Vera Robearge (vocal pupil of Ruth Ashley Smith) and Mary and Emily Mehnert (piano pupils of Mary M. Howard).

Robert H. Fountain presented five of his vocal pupils in recital at his residence studio. The occasion was the first of a series. Mrs. J. H. Miller, Mrs. J. A. Reilly, Sue L. Turner, Matthew Gedge and T. Holmlund participated. Bessie Pratt Fountain was the capable accompanist. L. H. M.

Perfield Exponent Addresses St. Louis Teachers

The following paper written by Anna Frost Ringer, Visiting Normal Teacher for Effa Ellis Perfield, was read at the Piano Teachers' Round Table at the Melbourne Hotel, St. Louis, Mo., April 11:

Article 1—To raise the standard of piano teaching; to promote the interest of the public in the development of the appreciation of music; and to foster the feeling of good fellowship.

Subject: "What is my understanding of the purpose of the Piano Teachers' Round Table?"

Madam Chairman and fellow members: Being told quite recently, that one of our brothers in the profession, not I, am happy to say, a member of this circle, said the name Round Table reminded him of a butcher's shop. A few words relative to the origin and meaning of the term, will, I trust, prove interesting and helpful to all of us. According to tradition, both mythical and historical, the name Round Table was given to the fellowship of knights, forty-nine in number, gathered around "Good King Arthur" from the table at which they sat in the hall of his palace; and which was formed in remembrance of the Holy Grail and symbolic of the last supper of Jesus and His Apostles.

Even when on his journeys, the king took with him a circular (typical of eternity) silken cloth, which spread on the ground answered the purpose of the original table.

Under the reign of this king, the Round Table became the resort of all noble, worthy, and valiant knights, admission to it being the reward of only the greatest virtues, etc.

With a name so reminiscent of high ideals and worthy purposes, my understanding of the object of our own Round Table, as set forth in Article 1 of the constitution which is now in the making, is practically self evident; so only a few brief remarks need follow:

First—To raise the standard of piano teaching is, of course, to lift that which is already established by general consent as models or examples of the best ways, means, etc., to a higher plane of excellence; in other words, let go of the worn out and useless in the old and replace with that which promises better, even though untried, in the new.

Second—To promote the interests vital to teachers, in my thought, can mean nothing else than to elevate the ideals, contribute to the growth, encourage the efforts, and to dignify and advance the calling of the teacher; surely the greatest of all interests in this case is the business of being good teachers and doing good teaching.

Third—To develop the appreciation of music, explains itself, showing that the teacher must ever continue to be the student; for a teacher, of all life's workers, even to dream of continuously teaching from knowledge gained yesterday, who considers his line of endeavor a circle instead of a spiral, needs to be awakened to the prospect of his failure.

Fourth—To foster the feeling of good fellowship. We are told by the wise ones that all that is the matter with the world today is the lack of good fellowship. Now the world is a collection of nations; nations are collections of citizens; citizens are collections of societies, families, etc., and the latter are but collections of human units. Hence, it is easily seen that reformation must begin in the individual. So let us, as individual members of this organization ever substitute for the weapons of selfishness, jealousy, narrowness, greed, the round table of mutual consideration and helpfulness, broadmindedness and generosity; and be so held together in the bonds of good fellowship, that we, perchance, may form an unbreakable link in that golden chain of the second great commandment, thou shalt love thy neighbor as thyself.

Dorothy Jardon Interviewed

The following interview with Dorothy Jardon, obtained while the prima donna was appearing with great success in Los Angeles at the Loew Theater, was published in the Record as follows:

The girl in the department store or the factory has just as many chances to go wrong as the girl who works for her living in the glare of the footlights.

There's no need to sell the soul for a mess of pottage to succeed on the stage.

Proof. Another long-cherished theory exploded.

Smouldering-eyed, gestureful Dorothy Jardon makes this assertion without a quail.

That morality and the stage are incompatible is an obsolete utterance in the reasoning of this mellow-throated singer, who is blazing the trail of the grand opera artist in the movies.

A JOE

Rendering Habanera from Carmen this week, three or four times a day at Loew's State, she is demonstrating that the public is eager to hear and ready to appreciate good music.

"But, oh, it's a dinner pail job," half moaned, half gurgled the velvety-eyed songbird, as she leaned in lavender lounging robe against an open grand piano in her drawing room suite on the eleventh floor of the Alexandria, a morning or two ago.

"No time for anything but the theater. Look at my scores. Haven't even had time to untie them."

"Still I'm glad. So glad I came."

SNOBS JEERED

"Snobs in the profession jeered me when I announced my intention of accepting a contract to sing opera in theaters where moving pictures are important features of the bill."

"Nonsense," I said. "Have you no vision? To give opera to all the people, instead of a few of them, is a mission of which the missionary may well be proud."

Contrary to fond notion of the public, grand opera singers can talk on all sorts of topics besides the art in music. At least Dorothy Jardon does.

TALKS EASILY

She toyed easily with the new national problem of the dope traffic, deploring it in tense terms.

She spoke feelingly of the individual or the city that tries to progress without a faith in some religion.

She "talked down" big newspaper headlines as senseless "thrill bubbles."

She discussed the actor vs. hotel help and declared she believed the jazz spirit, portrayed by the former in his profession, is affecting the latter in his daily work.

Miss Jardon's mother is her traveling companion.

"Me vote, dearie," laughed the warm-hearted Irish-American. "Not me. Too busy raising my twenty children. And still keeping my eye on the eldest, you see."

Cavalle Sings Openshaw Ballad

Erna Cavalle has been engaged as concert artist for the National Art Exhibitors, located on the boardwalk of Atlantic City. She has also been given full charge of the concerts held in Ampico Hall every Friday evening. When asked regarding the Openshaw ballad, Love Sends a Little Gift of Roses, the following answer was received:

From the enclosed program you will see that I used this number on a program which I gave last night. In fact I use it wherever I can as I like the song immensely and it always is very enthusiastically received. Thursday night I am singing for the Kiwanis Club of Atlantic City and shall sing it there. There is, however, no printed program for this concert.

Will also sing Love Sends a Little Gift of Roses for the Rotary Club and Club of Journalism this month—Atlantic City.

(Signed) ERNA CAVALLE.

Bachaus' Tour Here Limited

William Bachaus' next American tour will be limited to three months, beginning January 15. Mr. Bachaus' engagements abroad make it impossible for him to be in this country for more than this time.

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ETHEL GROW ON AMERICAN PROBLEMS

If any of our musicians are entitled to air their views on America's musical problems they are those who are American musicians themselves and have behind them an American musical ancestry. It is altogether impossible for anyone to look at the present without perspective, without a personal knowledge of history, and make even a vague guess as to our present troubles or the cause of them.

What are those troubles? Well, according to Ethel Grow, they are all in some way associated with one basic fact, the fact that none of the serious music we have in America today is in any sense of the word a personal American self-expression. It is not that the American public has failed music; music has failed the American public. Foreign music does not express Americanism. Some of it may come near it, of course. Some near, some not so near, some not near at all, some directly opposed. But none of it is actually us ourselves.

Look back at America of two or three generations ago before the beginning of the foreign invasion and you will see that music was not, for Americans, entertainments but spiritual nourishment. The "singing school" of those days was not a school for children. It was a school for grown-ups where they got, by making it themselves, what they needed in the way of the spiritual nourishment that music affords. And in those days, uncultured from our point of view, there was more widespread musical culture in America than there is today.

It was a day of small technical demands, but nearly everybody was in possession of that small ability such as it was. Everybody, almost, could take part, at sight, in the singing of part songs, or the singing of popular ballads. Think of that if you will, and think what a loss that possession has meant to us! From being a generally musical people, a nation of music-makers, we have become a generally unmusical people, a nation of music-buyers. And who is more musical, the persons who make up our audiences, very few of whom could read even the simplest song-part at sight, or at all—or those ancestors of ours who attended scarcely a concert a year, but who sang and played and made their own music, not for public performance, not professionally, but for their own pleasure, as amateurs? There will be no two answers to that question.

What happened to destroy it, and who is chiefly to blame? Miss Grow says that the blame must not be laid at the door of foreigners or managers but where it belongs, at the door of the American professionals of those days who went abroad to get their educations and came back so filled with the ideal and the worship of foreign art that they could see nothing in our pigmy American efforts. They encouraged the bringing of foreign art and artists to these shores, and, with the influx of the great virtuosi of the time, music gradually ceased to appeal to the average run of people as a spiritual nourishment for home consumption, but became for them a recreation or amusement with no more meaning in their lives than a three-ring circus, or a one-ring circus, or whatever sort of circus they had in those days. It became an outside thing, not an inside thing—an entertainment.

Gradually the sight-singing disappeared. The singing-school became a thing of the past. The small concert companies who used to travel about doing English songs and English ballad operas, whose audiences were made up from the singing schools, died from lack of support. The common people found themselves artificially repressed. The new music meant nothing to them, yet they had not the organization to oppose its influx. What they did is just what the common people always do—they simply withdrew. And so the foreign importation languished while the native art died. There was neither the one thing nor the other. The native art was opposed by the "cultured" musicians, both native and foreign, because it was not high art. But though this opposition killed off the beginnings of our native art and the art we had brought with us from England, it did not make foreign art successful. Even now we know what a struggle we are having getting support for symphony orchestras, operas, and the like.

So the democratic form of music was gradually given up for professionalism. Technic was too much stressed. Even Americans, who might have been supposed to speak to their own people, came back from abroad with such an exaggerated idea of the importance of technic that they had nothing to say. This was the result, largely, of the fact that they had such tremendous difficulty getting their technic. They had to work so hard for it that they forgot all else. The American public was thoroughly snubbed. No attention was paid to their tastes. As music became for them an entertainment, with no consideration either for their understanding or their taste, they naturally got the greatest joy out of spectacular things, speed kings, pyrotechnicians and high-note artists, which did not tend to educate the native in art, especially the native of British descent.

To understand this one must understand the British attitude. To the Britisher the oratorio stands above every other form of musical art. Miss Grow tells the story from her own experience. She says, always when she sang for French people, their comment was: "Very good, but no emotion." That was the French point of view. But when she got to England she heard just the contrary: "Very good, but too much emotion." When she was engaged to sing in oratorios she made a sincere effort to get the English point of view and understand the reason of it. And that reason, she found, was based upon the very thing of which we have been speaking, music as spiritual nourishment. Serious music was no more an entertainment for the Britisher than it was for the American until it became an import from abroad. It may be argued that the best loved oratorios in England were made by Germans: Handel and Mendelssohn. But both of those men wrote for the English taste and their oratorios appeal more strongly to the English than to the Germans. Foreign opera has meant no more to the people of England than it has to the people of America. It has always been supported by the wealthy, an exclusive exotic.

It is too late now to get rid of foreign artists and foreign art. We could not even if we would, and it is very doubtful if any such thing would be advisable. Yet we must try to get back some of our own culture, and the way to do it, according to Miss Grow, it is to give our own composers and our own artists real encouragement. And by real encouragement she means not the sort they get now, but positive recognition in the home, in their home towns, by managers, clubs, audiences, opera houses, symphony societies. Nor should they be compelled to become European. They should, rather, be expected to express Americanism. Their art should not be compared with the art of Europe, any more than

American literature is compared to the literature of Europe.

And that brings us to another point made by Miss Grow. In American literature the short story magazine has served to give our young writers their start. It solves their problem right from the first by furnishing them a market. The short story magazine, and the newspapers, which give pen artists routine experience, just such routine and just such a market as our young American artists must have if they are ever to develop, the point being that we can never know what sort of musical talent we have in America until the American field is open. Miss Grow does not believe that any really great individual American talent can be developed on foreign nourishment nor on foreign ideals, any more than any great American writer would develop properly if required always to imitate the style of France, Germany or Italy, and to have his finished output judged by comparison with the very best of the Europeans. It is not that the Europeans are better. They are different. They could no more make successful American works than we could make successful European works—successful, that is, as an American self-expression.

It is in order to help furnish a market and an outlet for the American that Miss Grow is giving her American programs. She has made a deep study of American song litera-



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ETHEL GROW

ture and has selected her programs from the works that most appealed to her, setting songs together so as to provide variety and progressive interest. And she fully believes in repetition. Not to sing a song just once and imagine that she has done the composer a great favor by doing so, but singing a song over and over in successive recitals until people get it in their heads. For familiar things are the things we like best in music.

Miss Grow finds John Alden Carpenter a perfect example of the beginning of a return to American tastes. His attitude towards the child, as in the *Perambulator*, and his humor in the *Krazy Kat* and some of his songs are thoroughly American. And this return to American taste, in whatever direction it comes, will bring the American back to the point where music becomes a part of his life, not an exotic amusement. It will in time become real self-expression.

As for the imitation of European forms, Miss Grow says there is no more reason why we should not find a new form to suit ourselves in music than there was in our architecture. Where there is a demand there will always be a supply. When the demand came for the skyscraper we did not say "we cannot" or "we must make these things to suit Europe." We went ahead and made them to suit ourselves, and Europe is now beginning to copy them. And there are thousands of other things, familiar objects of the household, that are also strictly American in design; and in popular music we have already invented a new form, simply because the foreigner did not interfere, was not consulted, and because there was a market for it.

Genius depends upon demand and recognition, a market. When we offer our musicians that, we will suddenly discover that we have geniuses among us who will express America for us just as our authors, our architects and our popular composers have expressed America for us. The Washington Heights Musical Club is working with Miss Grow to further these ideals. Gradually the American public will get in line and will rise above the popular kind of music and reach out for serious American musical expression. That is the solution, and it is up to the individual to get behind and push.

F. P.

Schwarz and Damrosch in Unique Recital

On board the steamship *Mauretania* on its most recent trip eastward a combination of unusual distinction, Joseph Schwarz, the Chicago Opera baritone, and Walter Damrosch, conductor of the New York Symphony, gave a joint recital for the benefit of the seamen's home. Needless to say this was their first, last and only joint recital, unless they should again happen to be on the same ship at some future time. Mr. Damrosch appeared "at the piano," and Mr. Schwarz gave a varied program of arias and songs with his most distinguished accompanist so far.

John Charles Thomas "Stopped the Show"

John Charles Thomas sang in Providence recently, and the following letter received by Manager R. E. Johnston gives a short, "snappy" account of his success:

Dear Mr. Johnston:
Thomas stopped the show yesterday, and he was well entitled to do so. I have never heard him sing better.
He certainly is a marvelous artist, and we consider ourselves very fortunate to have had him for the symphony concert.
Cordially yours,
(Signed) HARVEY FLINT.

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MR. SWINFORD APPEARED FOR THE FIRST TIME IN BUFFALO on the evening of April 30th,—following, and on the same course with, three leading American baritones. The Buffalo public, by its plaudits, signified its eagerness to hear Swinford again, and the Buffalo critics retold the tale their literary confreres recorded before them in the other cities where he appeared.

MR. SWINFORD WAS THEREFORE IMMEDIATELY ENGAGED FOR THE NATIONAL AMERICAN MUSIC FESTIVAL, on October 4th next.

Bits of the TALES Retold

Buffalo Courier, May 1, 1923.

A VOICE OF GORGEOUS QUALITY AND A COMMAND OF STYLE THAT BESPEAKS EXTENSIVE CULTIVATION—ONE OF THE MOST ARTISTIC SINGERS THAT HAS APPEARED HERE—SANG WITH SUPERB DIGNITY AND VOCAL BEAUTY—HE AROSE TO A THRILLING CLIMAX.

Buffalo News, May 1, 1923:

TONE OF RICH TIMBRE—FREE, FULL, VITAL, AND OF SATISFYING UNIFORMITY—HIS INTERPRETIVE SENSE IS THOROUGHLY ARTISTIC—BEAUTIFULLY SUSTAINED, ORGANLIKE TONES.

Buffalo Times, May 1, 1923:

VOICE IS A SPLENDID ONE, DEEP AND RESONANT—INTELLIGENT AND MUSICIANLY—A FINE BREADTH OF STYLE AND AUTHORITY OF DELIVERY.

Buffalo Express, May 1, 1923:

HIS SPLENDID VOICE HAS THE MELLOW RICHNESS AND FULLNESS OF A GENUINE BASS—FINELY SCHOoled—SINGS WITH A FINISH OF PHRASING, A FULL-THROATED, EFFORTLESS PRODUCTION, A MASTERY OF THE SUBTLETIES OF EXPRESSION THAT MAKE HIS SINGING AN ARTISTIC DELIGHT.

Universities and Colleges are showing particular interest in Mr. Swinford's fee for next season. His next university recital occurs on the Artist Course of New York University on July 5th next.

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BOSTON THOROUGHLY ENJOYS THE SYMPHONY ORCHESTRA "POP" CONCERTS

Conductor Agide Jacchia Presents Varied Programs—Petrauskas's Opera Pleases Large Audiences—Longys and Miquelles Leave for Vacation—Tillotson Pupil Scores—Other Notes

OPERATIC RECITAL AT N. E. CONSERVATORY.

Boston, June 10.—An innovation that proved interesting and decidedly worth repeating was a recital of operatic excerpts given Tuesday afternoon, June 5, in Jordan Hall by members of the N. E. Conservatory classes in dramatic interpretation. The singers were accompanied by the conservatory orchestra, under the admirable leadership of Wallace Goodrich. Those participating were Hazel Dunlap, Helen L. Gould, Esther E. P. Marshburn, Grace I. Schleif, Melissa Snyder, Susanna C. Thompson and Beatrice M. Woolley, sopranos; Mary T. Hobson, Martha Atwell and Rebecca D. Stoy, mezzo-sopranos; John F. Barron and Arthur R. Jewell, tenors, and Benjamin H. Russell, baritone. The program was well varied and manifestly designed to give the singers an opportunity to disclose their abilities as vocalists and interpreters. It included arias from Gluck's *Orfeo*, Verdi's *La Forza del Destino*, Ponchielli's *La Gioconda*, Charpentier's *Louise*, Verdi's *Aida*, Bizet's *Carmen*, Mozart's *Nozze di Figaro*, Puccini's *Butterfly*, Wagner's *Walküre* and Saint-Saëns' *Samson* and *Delilah*, a duet from Gounod's *Romeo and Juliet*, a trio from *Carmen*, and the hackneyed quartet from Verdi's *Rigoletto*.

Allowing for the customary deficiencies on occasions of this nature there were a number of pupils whose work revealed talent of a decidedly promising nature. Noteworthy, for example, was the spirited performance of Miss Atwell as *Carmen* and the musically singing of Mr. Barron as *Don Jose* in the final scene from Bizet's masterfully written opera; Miss Hobson's commendable rendition of Gluck's lovely air; the convincing interpretation and charming aspect of Miss Gould in the card scene from the same opera, and the praiseworthy singing of Cio-Cio-San's familiar aria from *Butterfly* by Miss Woolley. Mr. Goodrich merits warm commendation for the success of this concert.

INTERESTING NIGHTS AT "POPS."

A program of unusual interest at the "pop" concerts was that which Mr. Jacchia arranged for Wednesday evening, Norwegian night. For this he selected pieces by Halvorsen, Grieg, Svendsen, Ole Bull, a pot-pourri of Norwegian folk



(Photo by Brazauskas.)

MIKAS PETRAUSKAS

songs, besides a composition from Sibelius, whom Mr. Jacchia probably regards as distantly related to the Scandinavians. The familiar Peer Gynt suite of Grieg and the folksongs seemed to carry the greatest appeal for the audience, which included a goodly proportion of Norwegians.

Monday night was New England Conservatory Night and the glee club of that school sang a number of pieces, with Mr. Chadwick conducting. Interesting items from the week's programs include two numbers from Debussy's *Little Suite*, a fantasia from the opera *L'Africaine*, the beautiful solo for English horn from the third act of *Tristan*, a Caribbean Legend by Mr. Sequeira (the young Portuguese composer), effective arrangements for orchestra by Mr. Jacchia

of Negro folk tunes, a Tarantella by Saint-Saëns for flute and clarinet, Mr. Jacchia's transcription for orchestra of Mendelssohn's popular rondo capriccioso, and the delightfully primitive dances from Borodin's opera, *Prince Igor*. Solo numbers of the week, in addition to those already noted, included the saccharine meditation from Massenet's *Thais*, played by Mr. Theodorowicz, the concertmaster of the "pops" orchestra; Iago's soliloquy from Verdi's *Othello*, sung by G. Roberts Linger, and Wolfram's song to the evening star from Tannhäuser, played by Mr. Kellar, the first cellist of the orchestra.

ONDRICEK PUPIL SAILS.

Tascha Sinaieva (Anna Berstein), the young violinist and artist-pupil of Emanuel Ondricek, sailed for Europe June 2, on the *Majestic*. While abroad Miss Sinaieva will be heard as soloist with the Colonne orchestra, and, under the auspices of the Rothschild and Sassoon families, to whom she is related, this young violinist will play in a number of Parisian salons.

Another Ondricek pupil figuring in the news is Marjorie Posselt, who recently was awarded both the state and the district competitions for violin held by the Federated Music Clubs in Boston. Miss Posselt, who is an older sister of the phenomenal little Ruth Posselt, also a pupil of Mr. Ondricek, won fine success abroad last year as soloist with the Bleuthner orchestra in Germany.

BARROWS PUPILS TO SING IN BOSTON AND PROVIDENCE.

Pupils from the Boston studio of Harriet Eudora Barrows, the well known voice teacher and coach, gave a recital at the Copley Plaza, June 9, while pupils from Miss Barrows' Providence studio will be heard in the Rhode Island capital on June 19.

PERFORMANCE OF PETRAUSKAS'S OPERA.

The *Devil Inventor*, Lithuanian opera in three acts by Mikas Petrauskas, the distinguished Lithuanian composer and singer, was performed Sunday afternoon, May 20, at the Broadway Theater, South Boston, Mass. This was the fourth time that Mr. Petrauskas' opera had been presented in Boston, and a capacity audience attended the performance. According to reports, the opera went very well, the work of Mr. Petrauskas as conductor and of Messrs. Navauskas and Kriauciunas as leading singers being particularly noteworthy.

The plot of Mr. Petrauskas' opera deals with the displeasure of Beelzebub with his assistant devils for their failure to tempt men, and the success of the plougher's devil in concocting a new liquid, whisky, which brings destruction to all who drink it. Mr. Petrauskas has doubtless written an effective score as he is a musician of uncommon attainments. Moreover, the popularity of this opera in Lithuanian communities in this country testifies to its melodic and dramatic appeal.

JOHN W. PEIRCE TO VISIT PACIFIC COAST.

About the middle of July, John W. Peirce, the baritone, plans to take a trip to the Pacific Coast. Mr. Peirce will probably make his headquarters in Seattle for at least a month and will probably give a number of recitals while in the West. This singer is under the management of Aaron Richmond for New England territory and of Harry Culbertson of Chicago for the West and Middle West.

ROLAND HAYES TO SING HERE NEXT SEASON.

H. T. Parker announces in the *Transcript* that Roland Hayes, the thrice admirable Negro tenor, will give a series of concerts in this country next season. The praise of Viennese and Berlin critics has recently been added to the judgment of London and Paris to the effect that Mr. Hayes is one of the great artists of the day. His appearances in this country will be anticipated with keen interest by those who have followed his success abroad during the past few years.

FOX-BURGIN-BEDETTE TRIO BOOKINGS.

Great interest on the part of local concert managers and committees is shown in the Fox-Burgin-Bedetti Trio. The artists—Felix Fox, the eminent pianist; Richard Burgin, concertmaster of the Boston Symphony, and Jean Bedetti, the solo cellist of that organization—are too well known as musicians and artists to require extended comment. As a trio their individual abilities contribute to a truly remarkable ensemble. After their recent concert in Providence the reviewer of the *Tribune* stated: "The flashing loveliness of Brahms, and the tender richness of Saint-Saëns were never better set down than by this exquisite trio last night. The Fox-Burgin-Bedetti Trio deserve by their excellent work to be classed with those masters of chamber music, the Flonzaleys." Commenting on this same concert, the *Providence Journal* wrote: "Together the three musicians make a rare artistic combination. Lovers of chamber music who heard them yesterday enjoyed a performance in which technical precision, musicianship, and finished ensemble were conspicuous qualities."

Recent bookings include re-engagement in Providence, this



EDNA THOMAS.

affectionately known as *The Lady from Louisiana*. Her recitals in New York this past season were of outstanding success. She specializes in Negro songs and French ballads, those familiar on the streets of New Orleans. It is a new art Miss Thomas has brought to blasé New York and she so captivated her audiences that they lost their usual reserve and shouted for their favorite numbers, a demonstration rarely if ever accorded to American singers by their own people. This enthusiasm is generally given only to foreigners by their compatriots. Miss Thomas is now in London where she will introduce her original songs to the English public, and later on in the season she will go to Paris. There can be no doubt of the success of her continental appearances. Miss Thomas will give the first recital of a series in New York early in the fall.

time by the Chopin Club for January 11; Miss Porter's School in Farmington, Conn., in November, and Phillips Academy in Andover early in December. The Boston recital of this organization takes place February 6. Aaron Richmond, the exclusive manager of the Fox-Burgin-Bedetti Trio, reports that these artists are being booked for an active season individually as well as for ensemble concerts.

LONGYS AND MIQUELLES LEAVE FOR THE SUMMER.

Georges Longy, celebrated oboist of the Boston Symphony Orchestra, conductor of the MacDowell Club and director of the Longy School of Music, sailed from New York with Mme. Longy on the S. S. Lafayette, May 12, for France, where they are to spend the summer on their farm near Abbeville on the Somme. Mr. Longy will be in Paris at the time of the final examinations at the Conservatoire and will utilize the opportunity to search for interesting new music to include in the programs of the MacDowell Club Orchestra of Boston and of his artist-pupils at the Longy School.

Renee-Longy Miquelle, admirable pianist and wife of Georges Miquelle, the popular cellist, sails from New York June 13 on the S. S. France. Mme. Miquelle will devote a great deal of her time to a survey of educational methods in the music schools of Paris with a view to adopting various ideas calculated to enhance further the efficiency of the Longy School of Music in Boston, and in the Providence branch. She will also seek new music for her interesting ensemble concerts with Mr. Miquelle, and plans to attend the classes of eurhythmics directed by her teacher, D'Udine, in Paris, as a guest pupil. Being very much interested in eurhythmics—indeed Mme. Miquelle is one of the pioneers in this country—she will also attend the classes in London under the personal supervision of Dalcroze, the founder of this art. The remainder of her time will be divided between vacationing on her father's farm and working up her repertoire for next season's concerts.

Georges Miquelle, who has been engaged to tour with Mme. Melba in the fall, left Boston June 9, motoring to New York with Mme. Miquelle. After seeing her off on the S. S. France a few days later he will drive to Lake Placid, N. Y., where he is to spend the summer playing at the club and preparing his repertory for next year.

TILLOTSON PUPIL SCORES.

Raymond Coon, an artist-pupil from the studio of Frederic Tillotson, created a highly favorable impression at a recital which he gave at Mr. Tillotson's home in the Fenway, Sunday afternoon, May 13, to an audience of 150 guests. Mr. Coon revealed a beautiful tone, fluent technique and uncommon interpretative ability in the following program: suite for two pianos (Mr. Tillotson at second piano), Arensky; Gavotte, Bach; A flat Valse, nocturne in D flat and G minor Ballade, Chopin; The Lark, Gliinka-Balakireff; The Jugglers, Moszkowsky; La Cathedrale Engloutie, Debussy, and Campanella, Paganini-Liszt. Mr. Coon was assisted by Mary Jacobs, a promising contralto, who gave pleasure in songs by Rachmaninoff, Watts and Kremer. The audience was enthusiastic.

J. C.

Victor Wittgenstein to Play in Europe

Victor Wittgenstein, American pianist, whose appearances in recital in New York as well as in various Southern and Western cities throughout the United States have been looked upon as important musical events, sailed for Europe on the S. S. Reliance, May 29. He intends to remain abroad three months during which period he will visit England, France, Austria and Italy.

On June 28, Mr. Wittgenstein will give a recital in Wigmore Hall, London. He will also play in Paris and Vienna.

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MONTREAL ENJOYS MAMMOTH PRODUCTION OF MUSICAL COMEDY

Organ Recitals Frequent as Season Closes—Cortot and Thibaud Give Sonata Program—Notes

Montreal, Canada, June 4.—The Maid of Wistaria, a musical comedy written and composed by James A. Beal, of Montreal (which had its first hearing last year) was given for one week under the distinguished patronage of His Excellency Lord Byng of Vimy, Governor General of Canada, and the Lady Byng. The Benevolent and Protective Order of Elks of Montreal were the organizers and promoters of the affair which was a huge success with its cast of 250. The scenery and costumes were of the best and the choruses composed of young girls well trained and full of enthusiasm. The whole performance would have done credit to a professional company. The music is light and catchy and several of the numbers have already become very popular. It was directed by the composer himself who also had one of the leading roles as Pin-Tu, Emperor of Wistaria. The other leading roles were Sang-Foy, Maid of Wistaria, Mrs. Walter Mathewson; The Duchess of Rosedale, a faded flower, Mrs. L. S. Sloan; Princess Watamura-San, Royal Court dancer, Genevieve Finney; Ban-Ko, executioner of Wistaria, Walter Vollick; Pit-Poo, royal court jester, Vincent Murphy; The Golden Buddha, sacred idol of Wistaria, Ross Malcolm; Dorothy, an up-to-date Canadian girl, Mrs. Charles Delage; Musette, a coquette, Alma Mime; Carl Neville, Lieutenant of the British Navy, W. C. Lenny, and Captain Gillroy of the Yacht Britannia, Arthur Saucier. The general chairman was W. Murphy, the head convenor was Mrs. E. L. Wren and Hector Dutrisac was chairman of the theater committee.

SONATA PROGRAM BY FRENCH ARTISTS.

The two French artists, Alfred Cortot and Jacques Thibaud, gave a recital of sonatas in the St. Denis Theater under the management of Louis H. Bourdon. The works listed were by Faure, Debussy and Franck. Each number was received with spontaneous applause and after the third sonata everyone remained seated, cheering, until the artists had consented to give another number—a sonata by Saint-Saëns.

PROGRAMS BY AND FOR ORGANISTS.

A concert was given in the Emmanuel Church by the Canadian College of Organists, Montreal Center, at which only the confreres of the performers were present. Mary Izard and Florence Hodde, violinists, were guest artists and, with George M. Brewer at the organ, played Purcell's Golden sonata and the slow movement from Bach's concerto for two violins in an admirable manner.

A luncheon was given at the Edinburgh Cafe a few weeks ago in honor of Dr. Vogt (former conductor of the Mendelssohn Choir, Toronto), by the Canadian College of Organists, Montreal Center. In his address Dr. Vogt advised Montreal musicians to keep together and elevate the standard of music. No part of the empire was more favorable, he said, the mixed population giving it an advantage over Toronto.

George M. Brewer, organist of the Church of the Messiah, gave three concerts in that church which were all excellently attended. At the first concert he was assisted by the choir of the Emmanuel Church, conducted by H. Eustace-Key; at the second by Mary Izard and Florence Hood, violinists, and at the third by the Apollo Glee Club, B. E. Chadwick, conductor.

ORCHESTRA OF LOCAL MUSIC SCHOOL HEARD.

At the concert given by the Montreal School of Music in the Mount Royal Hotel the orchestra, under the direction of J. J. Gagner, presented several well rendered selections. Jose Delacourtiere, tenor, sang several numbers with orchestral accompaniment. He also sang Schumann's *J'ai Pleuré en Reue* with rare taste. Mrs. MacMillan was the accompanist.

CHAMBER MUSIC SEASON CLOSSES.

The last of a two months' series of free Sunday evening concerts held in the Windsor Hotel was given under the direction of Harry Salter (violinist of the Metropolitan Trio), with Emile Clossey, cellist, and Lawrence Rosenstock, accompanist. They were assisted by Merlin Davies, tenor, and Germain Lefebvre, bass. The programs were always well selected from well known composers such as Grieg, Schumann, Haydn, Squire, Leoni, Lallo and Tschai-kowsky.

The thirteenth season of the Dubois String Quartet was closed by a concert in the Windsor Hotel with George M. Brewer at the piano. The program, which was greatly appreciated listed works by Brahms, Dohnanyi and Chausson.

CLASSIC DANCING FOR BENEFIT.

Frank Norman's dancing academy's thirty-fifth annual entertainment was given for the benefit of the Hervey Institute. The young people's rhythmic dancing to music by Chopin, Schubert, Drigo and Estudiantina was particularly charming.

NOTES.

Three French artists now residents of this city—Ama Lou Jacquet, harpist; Jose Delacourtiere, tenor, and Maurice Jacquet, pianist-composer—gave a concert for the benefit of the Shawbridge Boys' Farm. These same artists were in Ottawa last week where they gave a concert at the Chateau Laurier. The newspapers of that city were unanimous in saying that it was the greatest success of the season.

The departure next autumn of O. F. Devereau, organist of the Church of the Holy Name, will be greatly regretted in Montreal. His pupils gave him a farewell concert at St. Edward's Hall at the close of the season.

Bryceson Trehan, celebrated Welsh composer, has been engaged as organist of the American Presbyterian Church and will take up this work in June.

The Apollo Glee Club and the Elgar Women's Choir are now amalgamated and will be known as the Montreal Elgar Choir. The officers elected are as follows: B. E. Chadwick, musical director; R. M. Young, president; A. E. Whitehead, vice-president; F. A. Bengough, treasurer, and George M. Brewer, recording secretary and accompanist.

Edmund Burke was the guest of his sister Mrs. Fred Budden, 55 Fort street, the first week of May. He sailed May 18 for Paris where he will remain for the summer.

A new organ in St. Michael's Church, built by Cassavant, was inaugurated by P. J. Shea.

An interesting concert was given at the studio of Adrienne Potvin, pianist, by her young pupils.

Celia Brault, contralto, and Emile Gour, tenor, have

returned from Worcester, Mass., where they had great success as leading soloists in *Samson* and *Delilah*.

Frances Stafford, contralto, assisted by Audrey Read, violinist, gave a concert in the Prince of Wales Salon at the Windsor Hotel.

Eva Plouffe Stopes, pianist of Montreal, went to Toronto to be Ina Bourskaya's accompanist at a concert held in Massey Hall.

Among the prize winners at the Musical Festival held in the Saint Denis Theater last month were Lucienne Gernon, contralto, and Lionel Daunais, baritone. Both are pupils of Celine Marier of this city.

The Old Country Choir, which has continued, under S. B. Cross, the good work begun under the leadership of the late A. E. J. McCreary who died last autumn, has given seven concerts for local charities during this past winter.

M. J. M.

Sinigalliano Pupils Heard

A. Sinigalliano, violin teacher of New York and Newark, presented a large number of pupils in recital on June 1 in the High School Auditorium, Passaic, N. J. Those who participated were: George Price, Samuel Traustein, Joseph Rogero, Caspar Calgagno, Sidney Kaufman, Bert Christ, Anthony Trimarco, Ernest La Placa, Dorothy Hollander, Arthur Hanumm, Mary Friedman, Saul Danowitz and Mrs. Helen Sinigalliano.

The program contained works by Raff, Bach-Auer, Malkoff, Mlynarski, D'Ambrosio, MacMillan, Rubinstein-Bonime-Brown, Weber-Elman, Kuzdo, Sinigalliano, Moszkowski-Bonime-Brown, Nardini, Vieuxtemps, Mendelssohn, Chopin-Wilhelmj and Drigo. The assisting artists were Dorothy Hollander, piano, who played a group of Chopin numbers, comprising E sharp minor Valse, F minor etude and G sharp minor Polonaise, as well as Liszt's *Venezia e Napoli*, Tarantella. The other assisting artist was Florence J. Hyer, soprano, who was heard in *Unlil* (Sanderson), *Love Sends a Little Gift of Roses* (Openshaw), *For You Alone* (Geehl), and *April Fool* (Gartlan).

Olcott Vail in Joint Recital

On May 26, at Aeolian Hall, Olcott Vail, violinist, and five artist-pupils of Jacob Gegna, were heard in a concert which proved to be most interesting. Mr. Gegna, himself, contributed two selections at the close of the program. The pupils were Joe Wright, Max Meth, David Ornstein, Joseph Goldwater, and Beth Tischler, with Michael Gerner at the piano.

The most interesting part of the program, however, was the playing by Mr. Vail of Bruch's G minor concerto. Mr. Vail hails from the West. Last year he was an artist-pupil under Leopold Auer while in Chicago, and came on to New York this year to continue his special work under the famous pedagogue. Mr. Vail is also the assistant teacher in Mr. Regna's school. His playing was marked with fine technic and he produced a clear, round tone. He displayed considerable skill and much musicianship. The New York World and the Brooklyn Eagle wrote enthusiastically of his playing. He will give a concert in New York City in October which time will mark his debut as a full fledged recitalist.

Fiqué Musical Institute Recital

The one hundred and fifty-fifth musicale by piano and vocal students of the Fiqué Musical Institute was given in the concert hall of the institute, 128 De Kalb Avenue, Brooklyn, on June 5. The young musicians who appeared were: Bertha K. Feitner, Mae Kelly, Myrtle Pearce, Carl Sigman, Margaret Rubel, Eleanor Friese, Esther Sawyer, Alice McLaughlin and Edith Siegel. Throughout the entire



CAST OF THE OPENING OF SAN CARLO OPERA COMPANY IN HAVANA, CUBA.

From left to right: Natale Cerri, Maestro Peroni (conductor), Pavel Ludikar, Titta Ruffo, Josephine Lucchese and Tito Schipa who sang in *The Barber of Seville* on the opening night of the successful Cuban season.

recital the work of the performers, as always, revealed thorough training and reflected much credit upon the institute. The piano students were from the class of Carl Fiqué, while the singers owe everything to the fine work of Katherine Noack Fiqué. The long and interesting program contained works by Chopin, Flotow-Dorn, Hennes, Moszkowski, Grieg, Ponchielli, Meyer-Helmund, Hildach, Rogers, Durand, Mendelssohn, Verdi, Gartlan, Novello, Fiqué, Scarlotti, Chaminade, Liadoff and MacDowell.

Success for Boghetti Artist

Reba Patton, soprano, an artist-pupil of Giuseppe Boghetti, vocal teacher of New York and Philadelphia, appeared in concert in North Wales, Pa., and was enthusiastically received. Miss Patton was heard in an aria from *Pagliacci*, Gounod's *Ave Maria*, with violin and harp accompaniment. The *Soldier's Bride* by Rachmaninoff, *Spring's a Lovable Lady* by Elliot and *The Wind's in the South* by Scott. This Boghetti artist pupil possesses a combination of voice and interpretative ability which should carry her far in the world of music.

Spielter's Freedom Heard in Vienna

Hermann Spielter received good news from Vienna recently when he heard that his composition, *Freedom*, for male chorus and orchestra, op. 70, was sung at the festival of the United Singers, Joseph Seyfried conductor, by 5,000 singers, when it scored a great success.

Mr. Spielter will stay in New York City all summer teaching theory and composition in his studios here.



Witzel Photo.

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THREE JUBILEE CELEBRATIONS IN LEIPSIK, THE CITY OF BACH

700th Anniversary of the Thomas Church—200th Anniversary of Bach's Call to Leipzig—50th Birthday of Karl Straube, Cantor of the Thomas Church

By DR. ADOLF ABER

A stranger strolling at dusk through the streets of Leipzig will hesitate, enchanted by the most revered structure of Leipzig's Middle Ages—the Thomas Church (Thomas-kirche). Situated in the center of a modern commercial city, this proud example of Gothic architecture has, by its sheer grandeur, overwhelmed the spectator on the last seven hundred years. Three Greek crosses on the tremendous gable over the portal glitter in the moonlight; the powerful roof gives an impression of real peace and

burg; George Philipp Telemann, city musical director and cantor of Hamburg; Georg Friedrich Kauffmann, city musical director of Merseburg; Christoph Graussner, musical director of Darmstadt, and finally Johann Sebastian Bach, court musical director in Cöthen. Of all these names, only that of Bach is familiar to this generation but at that time they were so prominent that Bach felt his chances for the appointment to be very remote. Telemann was looked upon as the one most likely to be chosen, since the council of Leipzig was already negotiating with him. He appeared in August, 1722, and conducted a composition of his, which the city had printed as a mark of honor to the then famous musician. In September, he again came to Leipzig for final negotiations with the city officials, without, however, coming to a satisfactory result; and in November he notified the council that he would no longer consider the position. Only then were the applications of Graussner and Bach given consideration, with the result that the council was favorably inclined towards Bach's rival, Graussner, who was in Leipzig at the time for the holiday church services and presented a Magnificat with great success.

His appointment to the position of Thomas cantor would have been assured, but for the intervention of the Count von Hessen, who refused to allow his worthy conductor to resign his Darmstadt post. He promised him a larger salary and finally induced him to decline the Leipzig offer. When, in 1723, Graussner's message, announcing that he would not accept the post, arrived, the council was already negotiating with another candidate, namely Johann Sebastian Bach. Holding a position of much importance in Cöthen as court conductor, it was not especially pleasant for Bach to have the position offered to him after two others had refused it. Certain changes which had recently taken place in the prince's family, however, were not entirely sympathetic to Bach, and furthermore he was of the opinion that being cantor at Leipzig would give him more personal satisfaction as well as affording him opportunity for higher artistic development. So, in the beginning of February, Bach arrived in Leipzig and on Sunday, February 7, conducted his cantata, *Jesus Took Unto Himself the Twelve*, this work being, so to speak, his try-out. The council was fully satisfied with Bach's musical qualifications, but there was still another duty besides music which a cantor had to undertake, and that was the obligation to teach Latin five hours each week. Bach, who was an excellent Latin scholar, agreed to this stipulation and actually continued the work for a year, after which he arranged with a Herr Petzold, from the university, to take this work which was a worry to him, off his shoulders, paying him in return the sum of fifty talers a year.

BACH IS ELECTED.

On April 22, 1723, Bach's election was formally ratified by the Church Consistory and on May 16 he conducted for the first time in the University Church, which was followed by his officiating in the Nicolai Church two weeks later. It was not until Tuesday, June 1, 1723, however, that Bach was officially installed in his new position, with the usual ceremonies appropriate for such an occasion. Although the dates given here differ slightly from those given by Spitta in his great biography of Bach, they have recently been verified as accurate by Prof. Dr. Kroker, director of the Leipzig Municipal Library.

A few rooms in the school building which adjoined the church constituted Bach's official residence, and in this building which has long been sacrificed to the city's progress, Bach composed his immortal works.

THE PRESENT CANTOR.

It is not the writer's intention to enter into a detailed estimate of Bach's activities while Thomas cantor. But a jubilee year such as this suggests the question, how is this heritage Bach left us being taken care of today? Are his works generally being heard and have they a promising future, or

are they threatened with—sad as it would be, decay? So far as Leipzig is concerned, it need not fear these questions. It can proudly answer that none of the greatness of the church or school in the past centuries has been lessened. In Dr. Karl Straube, upon whom the University of Leipzig conferred the honorary title of Doctor and who, incidentally, celebrated his fiftieth birthday this year, Leipzig has an artist who recognizes the responsibility of his position and one who will not only uphold but at the same time increase the importance of this traditional post. Similar to Bach, Straube, before his election as cantor, devoted part of his time to choir directing. He earned a reputation as a master of the organ and as such was by no means only an interpreter of old church compositions but also a champion of unknown modern composers, whose cause he espoused with all the strength and energy of his artistic personality. In this way he was the first to recognize Max Reger, whose friend he became and for whom he worked untiringly during his lifetime.

Straube's education is a versatile one. Not only is he competent as a musician but he also has an astounding knowledge of German, French and English literature and is as familiar with the history of the old Roman emperors as with the letters of Bismarck. He is also well informed on all important topics of the day, political and otherwise. He is one of the few musicians who reveal a serious scientific interest in the history of music; in fact he is so well read that he could easily be made a member of the Royal Institute for Musical Science. Such is the man who, since 1918, has been the cantor of Thomas Church. He has raised the standard of the choir to a degree which it probably never had attained in the past. Well he might dare to be the first to take his renowned choir on tours far beyond the boundaries of its own country, and indeed, wherever it appeared it was triumphant, receiving the homage of vast audiences. By reason of these tours, Straube has added largely to the choir's international fame.

The post of organist, which Straube vacated upon his election as cantor, is now held by his former pupil, Günther Ramin, who, despite his youth, is recognized as one of the greatest of German musicians. He has grown up with the Thomas choir, in which he used to sing, and following his strong talent for the organ, he has made himself most efficient as a virtuoso. Among organists he may be classified as a romanticist. His originality in finding new combinations seems to be boundless; his sense of rhythm is strong and healthy and his phrasing of magnificent plasticity. Really a worthy disciple of his great master, Karl Straube!

THE CHOIR BOYS.

In such a jubilee as this it would be unjust not to mention the little choir boys who, by reason of their clear voices and devotion to their work, have been a leading factor in gaining the institution its fame. Let us peep into the daily lives of these youngsters. On the third floor of the school and directly under the roof is the dormitory containing sixty beds, where the little singers rest after the day's work. Punctually at seven every morning the merci-



ST. THOMAS' CHOIR, LEIPSIK (DIE THOMANER), with Dr. Straube, the Cantor (director), and Günther Ramin, organist, in center.

safety, acting, so to speak, as a protector over the edifice; and above all this rises the quaint dome of the massive tower. One's thoughts are reverent when strolling about this historic place of worship.

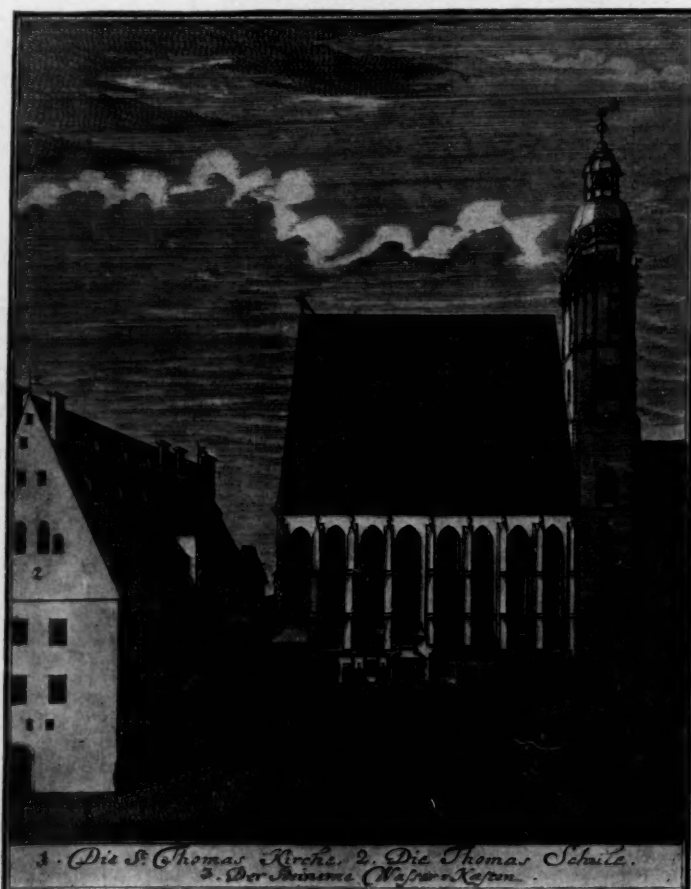
Hosts of faithful Protestants have wended their way through its portal to hear for the first time the immortal works of Johann Sebastian Bach. Today the cheerful choir-boys pass through this same portal toward the choir loft to offer the worshippers an hour of the noblest music. Passing through the portal, one is led to the spot where stood, until the latter part of the preceding century, the dormitory and school in which the finest boy singers of the land were trained for the Thomas choir. Upon turning into the small street on the south side of the church, one sees the statue of Bach, created by the masterful hand of Carl Seffner. In this masterpiece one beholds the greatest spirit of Protestantism since Martin Luther, the founder of the Thomas Church. Clad in festal robes, there stands the proud cantor with a manuscript in his right hand. Strangers may well hesitate before passing this mighty figure, since it embodies practically all that has gained for Leipzig its world renowned fame as a musical center.

Seven hundred years! Only a drop in the ocean of time and world's happenings, but an exceedingly long time in the lives of human beings and of nations. The Thomas Church has lived through the historical epoch when Saxony was the eastern "March" of the old "Holy Roman Empire of German Nation" whence was attempted the dissemination of western culture. And was not the serious attention shown to church music one of the proudest tokens of this early culture? Thus is explained the foundation, in the thirteenth century, immediately following the erection of necessary defences against possible attacks from the East, of a school connected with the old monastery of St. Thomas, in which singers should be trained for the church. Already in those old days of Catholicism the training of youthful singers was entrusted to a "cantor," and this custom remained in force even through the Reformation in 1539. In the year of 1543, the city of Leipzig made the school a municipal institution. From this date on therefore the position of "Thomas cantor" was under the city's administration and had no connection whatever with the church, aside from the understanding that the incumbent cantor was also required to act as musical director in the two leading churches, namely St. Nicholas and St. Thomas. The choirs of both these churches were made up exclusively of singers trained in the Thomas school.

These boys received free board and room and were given a thorough education not only musically but otherwise. These same grants are still in force today. The old school, however, has been replaced by a large airy building in Hiller Street, so named after a former cantor, Ferdinand Hiller. Only a big school yard separates the building from the Thomas Gymnasium (preparatory school), in which the sixty young singers also receive their general education together with other students.

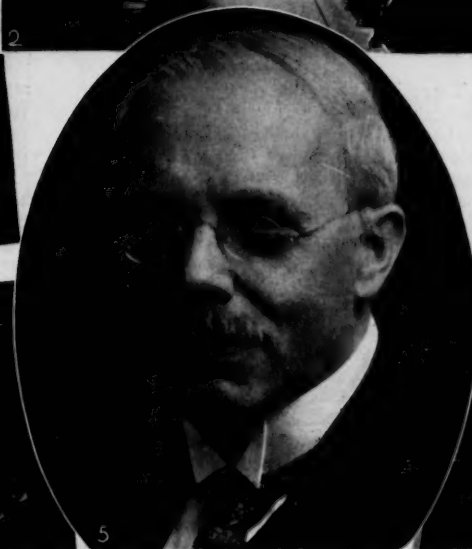
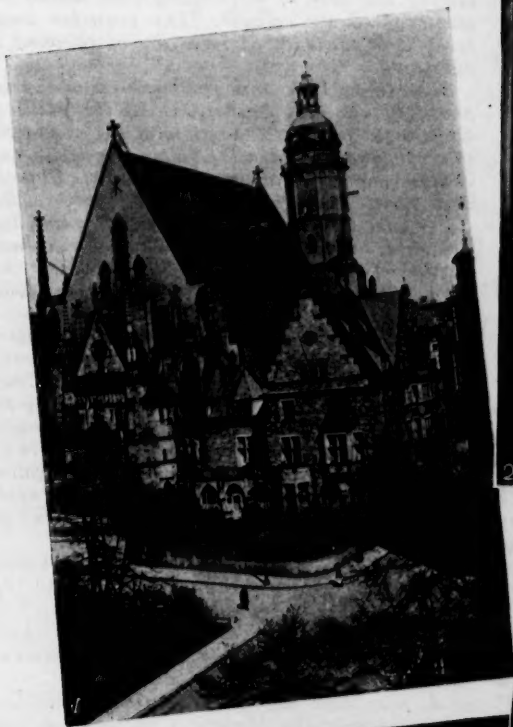
BACH'S RIVALS FOR THE POST.

When the Thomas cantor, Johann Kuhnau (still remembered by reason of his modest sonatas and by the important Bible Stories for piano) died on June 5, 1722, the post of Thomas cantor was considered an extraordinary one throughout Germany and candidates for the vacancy caused by Kuhnau's death included some of the most notable musicians of the day, namely Johann Friedrich Fasch, court musical director of the Prince of Anhalt-Zerbst; Christian Friederich Rolle, musical director of the city of Magde-



ST. THOMAS' CHURCH, LEIPSIK, FROM AN OLD PRINT.

(1) The Church; (2) the old St. Thomas' School for the choir-boys, now succeeded by a modern structure near the same site; (3) The Old Fountain.



less bell wakes them out of their slumber and from that moment there is life in the institute. All rush to the wash room, where each student has his own stone table and wash basin. It takes only a few minutes to perform the morning toilet when the lads hurry to their living room on the second floor, dress, and take a last look at their lessons. Now a second bell! They now are off to the chapel for a short service. A four-part chorale is followed by prayer, and the service ends with another short chorale. The boys then go to the dining hall for breakfast, served at long tables, where each has his regular place. Their simple meal consists only of black coffee and bread. Germany's plight at present makes economy in this institution compulsory.

The morning meal is soon finished, and the boys return to their rooms for a study period before school is called. It is a rule that the older boys have authority over the younger ones, and they use this privilege strictly but always in a spirit of good fellowship. Besides the dean of the institution, there are three young unmarried teachers, called inspectors, also living on the premises. Each of these inspectors has twenty boys under his immediate care. The discipline of the school is severe, but it is always carried out on the principle of voluntary subordination. The system has nothing in common with the hated variety known as "Prussian drill." By the time the students get to the classrooms the building is quiet and still. There is no sign of life again until noon, when they repair to the dining

room. A short pause follows, during which the important surprise of the day takes place—distribution of the mail. This is followed by the daily music lesson, which lasts mostly more than an hour, and from which no student is excused. Even those who are going through the period when their voice changes must attend, so that their sense of hearing may not become less acute, and that their general musical education may suffer no interruption. For these same reasons each boy is compelled to study the piano at the expense of the institute as well as having permission to learn some other instrument if he wishes. The school maintains an organ and numerous pianos at the disposal of the boys for practising.

Late in the afternoon there are still two more hours of regular school work to be done. The rest of the day, that is until the evening meal, the boys have leisure and can, if they wish, leave the school premises. Another free period is given after supper, which is used for visits to concerts, opera, etc. Ordinarily the younger boys must retire at nine and the older ones at ten o'clock. Special permission must be obtained for those wishing to remain out later. The pride of the singers in belonging to a choir of world renown helps to offset the little troubles and trials which go hand-in-hand with life in the school. But when hundreds listen with rapt attention to their singing in the Friday motets or the Sunday service, then each of the young virtuosi knows the high place which destiny has wished upon him.

JOHANN SEBASTIAN BACH, HIS CHURCH AND HIS CHOIR

Last week Leipzig commemorated the two-hundredth anniversary of the death of Johann Sebastian Bach, the immortal choirmaster and organist of St. Thomas' Church (Thomaskirche). (1) St. Thomas' Church viewed from the southwest. (2) View of the Nave of St. Thomas' Church, Leipzig. (3) Bach Monument, adjoining the church. (4) Dr. Straube, cantor of St. Thomas' (the same office which Bach held) and the boys' choir (Die Thomaner) at the daily music lesson. (5) Prof. Karl Straube, cantor of St. Thomas'. (6) The choir loft in St. Thomas' Church. (7) The old St. Nicholas Church (Nikolaikirche) Leipzig, which still preserves its ancient appearance.

MUSICAL COURIER

Weekly Review of the World's Music

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Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, JUNE 14, 1923 No. 2253

Critics obstruct the musical traffic.

A symphony concert is what the average business man stays away from.

An Australian subscriber writes: American communities have their Music Week. Ours have Music Week.

The lives of great musicians oft remind us of what a really exciting existence is passed by many mere business men.

Says the Evening Telegram: "Good manners alone will take you to many places including the tail end of the line at the box office."

An unsuccessful pianist asked a cruel colleague recently to attend his concert. "No, thanks, I cannot stand solitary confinement," was the answer.

Moscow has an orchestra that plays without a conductor; to the outside world it looks very much as if all Russia were nothing more than an orchestra trying to play without a conductor.

The mad annual rush of musical artists to Europe does not imply that a plague has broken out in this country, but merely that there is a drought of dollars here for them during the summer.

"C. D. Isaacson has directed and staged the venture with the hand of a true master of the art." This indeed must be so, because no less a person than C. D. I. wrote it himself and sent it to the MUSICAL COURIER.

This is a busy week for the National Federation of Music Clubs, holding their biennial convention at Asheville, N. C. There is no organization in existence that works more earnestly and whole heartedly for the advancement of music in America—and American music. It is a power for good in the land. More power to its arm! A full account of the convention will appear in next week's issue of the MUSICAL COURIER.

Here is another one of those English musical stories. This is from the Daily Mirror: "Some Englishmen who were recently staying in Spain heard one day that there was to be a bullfight. They did not, however, know the venue, but sought out a cabman, who, alas, could not understand a word of English. One of them drew a bull on a piece of paper. No good! The cabman, of course, might have mistaken it for some other animal. Then came an inspiration. The party commenced to sing the Toreador song from Carmen, and the driver under-

stood immediately where they wanted to go." (Outburst of loud and ribald laughter.)

Word came by cable that Helen Teschner Tas received an ovation following her appearance with the Concertgebouw Orchestra of Amsterdam, Holland, on June 7, after she had given a splendid performance of Mozart's concerto in A major.

George Eastman has done a wise thing in securing Albert Coates to conduct the Rochester Philharmonic Orchestra and to direct a class in conducting at the Eastman School. Mr. Coates, whose reputation is international, has an enthusiasm that is contagious. It makes the men who work under him, orchestral player or student, give the very best they have. Incidentally, it would not be surprising if Mr. Eastman should buy one or two more big names for his school in the near future.

An enterprising musical journal is trying to organize a musical Marathon in France next year. To the seventy hour dance record and eighty-four hour piano playing record will now be added the two hundred hour orchestra record. All the Beethoven symphonies will be played in one sitting without pause, and perhaps on top of that the entire series of Wagner operas. To finish, the organists will play at one sitting the entire organ works of Bach, and some keyboard artists will play without pause the sonatas of Beethoven. What next?

There is nothing very exciting in the official announcement of the Chicago Civic Opera plans for next season, which appears in another column. Novelty (for Chicago) are Boris Godunoff and L'Africana, both in Italian, and both evidently brought in for the benefit of Chaliapin, who will sing in both—not in Italian. Revivals are Massenet's Cleopatra and Leoncavallo's Zaza, two about as lame ducks as the operatic barnyard boasts of. There is, however, the same fine list of artists as last year with one or two acceptable additions. Perhaps Maestro Polacco a real musician, will bring back one or two real novelties when he returns from Europe.

It turns out that the plan to give Wagner opera in English here next season comes in the category of "the wish was father to the thought." George Blumenthal, connected with the Wagner Opera Company, who made the announcement, did so without authorization from Melvin H. Dalberg, general director of the organization, and the latter informs the MUSICAL COURIER that the question of giving opera in English had not even been discussed by him with Mr. Blumenthal and therefore never entertained. "It is not feasible," added Mr. Dalberg, "and I was greatly surprised to read the story in the papers. Mr. Blumenthal evidently allowed his private dream to become a public one."

THE CHARITY NUISANCE

The charity concert, at all times a subject that merits investigation, has become a particularly suspected form of activity in Europe at this time, when half the population seems to be fit subjects for help. Charity concerts would be more appropriate at such a time if the needy were not recruited largely from the very ranks that would ordinarily support them. A concert in Germany, under present conditions, hardly ever "pays;" if it is patronized at all, it is only because the prices of seats are uneconomically low. Yet concert after concert is announced to be for the benefit of the sufferers in the Ruhr, the Quakers' child feedings, the needy musicians, and the like. What these charities get out of one of these concerts in most cases is—a deficit. Even if the "generous" artist delivers the gross receipts the total amount is a ridiculous sum when translated into real money, which is the only kind, after all, that buys food. The most successful concert of the season in Berlin, given by a world famous artist, netted (the orchestra playing without fee with special donations collected on the side) not quite two millions of marks, which at the time was less than \$500, an amount representing about one-tenth of what the artist in question could earn in America on one night! What, then, are the natives to think of the "charity concerts" of foreign artists, scarcely known in the country, that have to make efforts to get enough dead-ends to fill their halls? Americans should be warned against being induced to give such concerts. The publicity they get out of it, if out of proportion with the good they can possibly do in return, is of a doubtful sort. There is, however, one charity that is above reproach, namely the Austro-German Musicians' Relief. Artists giving concerts for this fund in the stricken countries themselves are obliged to guarantee a return in dollars, however small. The musicians know in this case that there is a sacrifice involved, and their gratitude is sincere.

DEBTS AND DATES

A half a dozen years ago it happened one day that a musician called at the Musical Courier office and asked for terms and conditions of advertising. The terms and conditions were handed this musician together with a rate card and such details as might serve to aid in determining the sort of advertising that would be wanted, and the amount. The musician went away with the avowed intention of thinking it over.

Some days later this musician called up by phone to ask a representative of the Musical Courier to see him if possible at his apartment to arrange for a contract. A date was made, and at the appointed hour the Musical Courier man turned up promptly on time, only to discover that the musician had gone out and left no word. When would he be back? Nobody knew. The Musical Courier man left his card and a message asking the musician please to call up.

This the musician did not do. No apologies. No excuses. Nothing. So the Musical Courier man thought it was up to him to try to learn what had happened, what was wrong, why the change of heart, and why the apparent rudeness. Had he, perhaps, said or done something to offend the musician? It was worth investigating. So he called up. He called up again and again, and kept on calling up until he finally found the musician at home.

"Oh! yes. The appointment? Oh! I changed my mind about advertising just at present. My arrangement with my manager hadn't been fixed as soon as I thought it would be. I didn't know what I was going to do. My appointment? Well, you see, I had to go out. . . ."

A few days later this musician called up again. Could the Musical Courier man come up, he was all ready to make a contract.

No. The Musical Courier man could not come up. If the musician wanted to see him he could come to the office. Would he make an appointment? Yes, and the appointment was made.

The Musical Courier man sat around and waited at the appointed time, but Mr. Musician did not show up, did not call up that day or the day following. No apologies, no excuses, nothing. A week later he called up. "Couldn't keep the appointment, you see. . . ."

Would the Musical Courier man be in at three the following afternoon. No, he wouldn't. He couldn't promise, at least. He might or he might not. Wouldn't he make an appointment? No, he wouldn't.

Half an hour later the musician was in the office, all "het" up about the way he had been treated by a man who refused to make an appointment with him. He wanted some advertising. All right, he could have the advertising. . . . "Cash in advance."

"Cash in advance? Don't you make contracts?"

"Not with you."

"But you said . . ."

"We said. Yes, what we said. But since then we have fortunately had an opportunity to test the value of your word. You would have no more respect for DEBTS than you have for DATES. You do not look like a good risk. You may be a great artist, but you are not much of a man. . . . Cash in advance."

Well, Mr. Musician flew out, snorting. Next day his manager called up wanting to know what we had done to him. What we had done to him? Nothing. He had no respect for DATES, and we did not believe he would have any respect for DEBTS, and we treated him accordingly. What did he expect?

"But he needs the advertising," said the manager. "How can I book him unless he has it?"

All right, would the manager sign the contracts? No, the manager would not! Then let him pay for what he wants. But he says he hasn't got money to pay.

Since he said that, we did not believe it, and we found out that his contract with his manager required him to advertise, as such contracts often do, and the manager was threatening to cancel if the artist didn't carry out his part.

So the artist came through. He came through cash in advance. He paid with a check, and his check was good, in spite of his positive statement that he didn't have any money.

DEBTS AND DATES. . . . They are worth thinking about.

VARIATIONETTES

By the Editor-in-Chief

"There is something very touching about the close of a musical season," writes W. J. Henderson in the *Herald*. He must have been conversing with some orchestral guarantors.

A suggestive misprint is that in the New York Tribune (May 27) which makes the L silent and speaks of the Amoureux Orchestra in Paris.

In the same paper is a most interesting and instructive article by Lawrence Gilman, setting forth the inferiority of Parisian orchestras to our American symphonic bodies. Stock, Damrosch, Sokoloff and other American conductors, says Mr. Gilman, would have hung their heads in mortification if their men had played d'Indy's Symphony on a French Mountaineer's Song as the Colonne Orchestra played it under M. d'Indy himself. That performance, and those of other orchestras heard in Paris recently by Mr. Gilman he refers to as second rate. What surprises us most is to hear that the Parisian brasses—always regarded as superior—sound harsh to American ears. Mr. Gilman explains that the poor results obtained at the orchestral concerts in the French capital are due to the lack of funds for adequate rehearsing. A passage that should be large lettered and hung up on the bulletin board of all the American orchestras and musical unions, is this: "These Parisian musicians, one understands, are poorly paid. An unselfish devotion, for which they deserve all possible praise, holds them to their desks in the orchestras when they might be playing elsewhere—in the cinemas, for example."

Especially arresting was what Mr. Gilman wrote about Koussevitzky, a conductor who seems destined to be heard in this country before many more aeons have passed:

Mr. Koussevitzky is incapable of dullness; nor has he the depressing habit of being invariably right. He is a man of impassioned convictions, erratic and capricious, and sometimes he is gloriously wrong. We heard his performance of the "Unfinished" Symphony of Schubert, during which Schubert, like General Sheridan on a certain occasion, was at least twenty miles away. Mr. Koussevitzky conceived this tender and wistful music, with its subdued undertone of tragic brooding, as the product of a Viennese Tchaikovsky, full of violent dynamic contrasts, vehement, highly colored, unrestrained. It was exhilarating to listen to; and a good case might be made out for the contention that Schubert, with his keen sense of the dramatic, would have liked it—after he got used to it. But it is not easy to believe that he intended it to sound that way. Undoubtedly, though, it sounds that way to Mr. Koussevitzky, whose artistic sincerity is unimpeachable. This brilliant Russian is a conductor of singular magnetism. Some of his confrères dismiss him as an amateur. But to any one who has watched Mr. Koussevitzky at close range as he conducts a score like Stravinsky's *Chant du Rossignol* (which now, in its third incarnation, exists as a concert piece) that aspersion will seem merely stupid. His judgment is sometimes questionable, but he is a technician of skill and resource, and in such music as Moussorgsky's *Tableaux d'une Exposition* (scored delightfully by Ravel), in Khovantchina—which Koussevitzky is conducting at the Opéra—in Stravinsky's *Nightingale* and Honegger's *Chant de Joie* Mr. Koussevitzky is exceedingly persuasive.

A new monthly review, *The Adelphi*, is to be published in London and in his prospectus the editor, John Middleton Murry (late of *The Nation* and *Athenaeum*) says about the department to be known as Music, Art, Drama: "We believe that the general practice of chronicling every new concert, every new exhibition and every new play tends to gossip and triviality. It is interesting only to the interested. *The Adelphi* will deal with these subjects when it feels it has something to say about them worth saying."

Siegfried Wagner's recently published reminiscences is a modest, informative, and humorous volume, full of anecdotes and personal touches about papa Richard, grandpa Liszt, and mama Cosima. Siegfried confesses that in spite of his heroic name, he has "split no anvils, killed no dragons, gone through no seas of flame." Also he refuses, he says, to feel shamed because some people consider him a tragic figure, one crushed by the fame of his super-renowned father; nor does he consider himself either a fool or a criminal because he chooses to compose operas. He does not regard his operas as masterpieces nor yet does he consider them entirely lacking in merit. Siegfried tells one especially engaging story. In Siena, when Franz Liszt, Wagner's father-in-law, who was paying the Wagners a visit, sat down at the piano and began to play one of Beethoven's symphonies, Siegfried, who was a little boy then, and the rest of the Wagner children, crept close to the door of the music room to listen.

"Suddenly," says Siegfried, "Richard Wagner entered the room and began to dance to the classic strains of the scherzo of the symphony in the jolliest and most natural manner. It was as if we were looking at a gay youth 20 years old, and it was all we could do to keep from bursting out into loud, delighted laughter. You may rest assured of one thing: Beethoven could not have imagined his scherzo danced more beautifully. Isadora Duncan will be perfectly justified if she harks back to my father's example next time she is reproached with dancing to the strains of Beethoven."

Thankfully acknowledged herewith, the receipt from B. T., of Ivan Wright's Farm Mortgage Financing, for summer reading.

If all one hears is true about Strauss' latest opera, young persons going to hear it will have to be accompanied by a chaperone.

"Now is the summer of our discontent," writes an out of town annual contributor to the orchestral guarantee fund in his city. He should look forward, however, to the winter made glorious through his generosity.

We have been trying vainly to think of something that interests us less than the daily paper stories of the Farrar-Tellegen divorce details.

Dr. Gordon Campbell says that he never has encountered more burst ear drums than during the recent unseasonable cold spell. The doctor is wrong. The trouble came about because the patients were trying to listen to their radio, phonograph and player piano all at the same time.

Charles R. Baker was telling some listeners around the table that he used to be in the circus business. "And what line are you in now?" asked one of the lesser acquainted. "The same," answered Baker, "I'm associate manager of the San Carlo Opera Company."

According to the New York World, "mummy songs have replaced mammy songs since the Egyptian craze hit Broadway."

Anyone need a full sized, sound winded, kindly dispositioned, and thoroughly broken grand opera company? In England the Carl Rosa Opera is for sale. Fortune Gallo should become the Frank Munsey of his field and buy up all the operatic organizations except the Chicago and the Metropolitan. Then he ought to combine with the Chicago Opera and sell out the whole thing to the Metropolitan. This is 100 per cent. American business advice and we trust that Gallo will follow it.

Meanwhile grand opera in England seems to have gone back to its more naive days, according to what the London Telegraph says about the stage management at a recent Covent Garden performance of Hänsel and Gretel given by the British National Opera Company:

"Eggs that fall from a table and don't break should be avoided; likewise a pitcher—if the suggestion of a domestic catastrophe is to be maintained. The artists concerned should agree as to which way a door opens—outward or inward—and having decided the point, to act accordingly when the critical moment arrives. Furthermore, the witch who eats children having been successfully burned alive in her own oven should be warned that her emergence therefrom, after death, must be kept the darkest of stage secrets. And when Hänsel and Gretel are playing about with the broom in the first act Hänsel should be told that to jump before Gretel gets anywhere near his toes may be intelligent anticipation, but it is not very convincing acting."

It is as complimentary to say of a conductor that he made his orchestra sound like one instrument as it is to say of a pianist that he made his instrument sound like a whole orchestra.

A touring soprano writes from London: "They are to have a Handel Festival here soon with a choir of 4,000 voices. What do you say to that?" We should say that it would be a delightful matter if all the 4,000 decided individually to cheat on the same high tone.

We always are puzzled when we read that "the audience would not go home till the lights were put out." It cannot be that the artist tires of bowing acknowledgments, so can it be that the management

wishes to save on the bill for illumination? The few fanatics who remain until the total eclipse are not "the audience." Most of the audience depart in such a hurry after a concert that one imagines they have been waiting impatiently for the last note in order to stampede out of the hall. The non-stop or joy applauders engage in a sort of game with the artist to see how long they can keep their victim trotting on and off. One or two persistent applauders always are able to make hundreds of other persons resume handclapping even after they have stopped. Some join in the belated demonstration out of pure good nature and others do so out of politeness. This subject of applause never has been studied scientifically enough or its psychology analyzed properly. Some day, when we have time, we shall ask some one to do it.

Now the happiness of orchestral concert goers may be complete, for the New York Times Magazine (June 10) reveals the long guarded secret that "the 30-inch kettle drums are tuned from low D flat to B flat; those of ordinary size—27 inches—from G to middle C, and the small ones—22 to 23 inches—from D to high A."

They used to have a pretty anecdote about the young man in Paris whose ambition it was to become a kettle drum player. He went to the most noted master of the instrument, bought from him the proper paraphernalia, and next day appeared for his first lesson. He was shown the proper position and told to take the sticks in his hand. Then the teacher proceeded: "We shall start with a Mozart symphonic adagio in which the drum has 494 measures rest. I am the conductor. Watch me beat the time and you must count aloud with me. It is of the greatest importance to count accurately so that you make the correct entrance. Now let us begin." The instructor beat the proper funeral tempo and counted: "One-two-three-four-five-six—" and went on slowly and successively to "one hundred and twenty-one, one hundred and twenty-two, one hundred and twenty-three"—and in due time arrived at "two hundred and sixty-nine, two hundred and seventy, two hundred and seventy-one, two hundred and seventy-two, two hundred and"—he paused, looked at his watch, laid down the baton and said: "The lesson is over for today. Please come again on Friday at the same time and we will continue."

"I don't know," ventures M. B. H., "but I would be willing to make a chance wager that all reactionary music critics wear suspenders."

In grand opera love never is a matter of slow growth; it always takes place at first sight.

When you consider what some musicians think of others, why do you wonder that the nations of Europe do not get on better among themselves?

A very foolish friend of this column writes: "The other evening I suddenly got distance on my radio and I heard something which seemed to me to be either modern French music or a Chinese amateur orchestra tuning up. Finally I thought I had located the source of the strange sounds. A shutter on a neighbor's window was loose and creaking rhythmically on its hinges. And even then—maybe—I don't know—perhaps I was wrong and did have a Paris concert hall on my outfit, after all."

Let those whom it fits take unto themselves the evening paper philosopher's dictum that "The reason ideas get into some heads slowly is because they have to wedge themselves in between prejudices."

"There are two kinds of prompters," a Metropolitan Opera adjutant said not long ago; "the one who functions in the prompter's box and the agent who prompts his artist to ask for a raise of salary."

Columbus discovered North America and German conductors, singers, orchestras and opera companies have discovered South America.

It was difficult to analyze the reason why so many musicians are settling in Detroit until one read last Sunday's New York World headlines: "Beer Smugglers Supplying Detroit 65,000 Pints Daily: Mosquito Fleet of Thirty to Fifty Small Boats Deliver Canada's Best in Kegs, Barrels, Cases."

Nilly—"What is your favorite instrument?"
Willy—"The corkscrew."

LEONARD LIEBLING.

EUROPEAN MUSIC FESTIVALS

Despite the disturbed political condition of Europe, no less than thirty music festivals have been announced for spring, summer and fall, and some of them have already taken place. Because of these conditions, however, the definite announcements have come much later than usual, and the *MUSICAL COURIER* is only now in a position to print the complete list, which was done in last week's issue. A number of these festivals are annual affairs of more or less importance, such as the Nether-Rhenish Music Festival; the Tonkünstlerfest of the General German Music Society, which this year takes place in Cassel; the Beethoven Festival at Bonn; the National Welsh Eisteddfod and the Three Choirs Festival, which has reached Gloucester in its rotation of British midland cities. New among the "spring annuals" are the Reger Festival just held in Vienna, which undertakes to propagate Reger as the Brahms festivals propagated Brahms—with what success remains to be seen. The International Opera Festival of Zürich is in its third year and again has an unusually interesting program, Italian, German-Russian, with a Meister-singer performance in which the old Swiss guilds will take an active part when the third act is repeated out-of-doors. Munich has its usual two summer months of opera, for the first time without the genial Bruno Walter at the head, and hopes to attract its usual stream of American and other summer visitors thereby. Göttingen is to repeat its interesting experiment of Handel opera performances in July, but Salzburg's Mozart Festival is doubtful because of the defection of Richard Strauss, et al. On the other hand, the new International Society for Contemporary Music will give its first properly organized festival of modern music there, consisting of no less than six concerts of two hours each. To be recommended for persons with strong musical digestions! Shortly before, at Donaueschingen, the Prince of Fürstenberg will sponsor another modern chamber music festival, which corresponds to the Berkshire Festival of Mrs. Coolidge, both in aim and atmosphere. Among extraordinary—not annual—occurrences must be mentioned especially the two hundredth Bach anniversary in Leipsic, which will be celebrated with all due pomp and circumstance, the great Swedish song festival which will unite some 6,000 choral singers in Göteborg, the British music festival in Cambridge, and the Bach-Reger festival in Heidelberg, which will close the celebrations of the German composer's fiftieth birthday. The congresses of the British and the German music societies respectively will interest the professional musicians, but those who like Italian opera without inquiring into its esthetic or philosophical aspects will enjoy sitting in the old Roman area in Verona and listening to open-air tenors and baritones. On their way north these music fiends may even spend a very pleasant week in Meran, just when the Tyrolean fruit is ripe, and listen to Richard Strauss and Eugen d'Albert. The music will be German and so will most everything else, with the exception of the money they spend. That and the soldiers are Italian.

C. S.

TOSCANINI

Whosoever passes through Milan these days is full of the praises of one man: Toscanini. Otto Klemperer, probably the most highly gifted operatic conductor of contemporary Germany, who was recently engaged to conduct the Wagner operas in Rome, stopped to hear the Italian maestro conduct that most German of operas, the *Meistersinger*, and told his German friends that it was his highest hope to be associated some day with so perfect a performance as that! Musical pilgrims from all over Europe are beginning to travel to Milan to hear this marvel of a man produce the lyric masterworks—not with stars, not with the "best," as we are wont to boast, but with just good singers, the best of whom—such as Pertile and Stracciari—were thought not good enough by our own operatic czars. It is the magnetism and the burning fire of artistic enthusiasm of a Toscanini that brings out the best that is in these artists and makes them shine as stars in an ensemble of stellar magnitude. The result is that all of Europe again pays tribute to Milan as the operatic capital of the world.

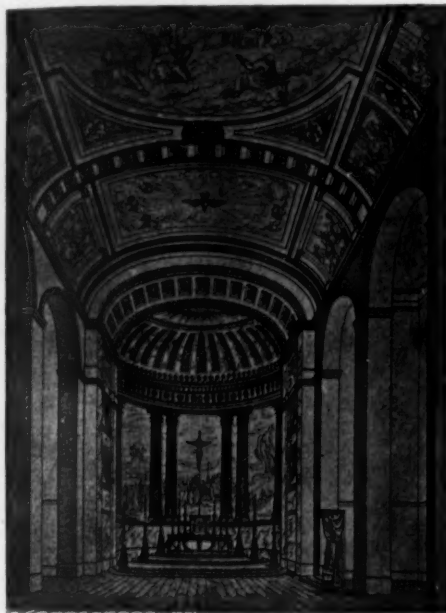
But nothing could exceed the adulation for "il maestro" among the native Italians themselves. Whatever Toscanini wants he gets. The theater is filled night after night at prices almost equal to those paid at the "Met." Further improvements in the stage being required, a lottery is arranged and millions subscribed by the citizens for the chance of a pair of good seats. And in the opera house itself Toscanini's word is law. The curtain goes up on the minute and the traditionally tardy Italian has to be on his seat before the opening hour. If he is a second late he stands up for an entire act. It is a tyranny that he would stand for from no one else.

No modern artist except D'Annunzio has caught his imagination like Arturo the Great.

Why, he asks, did America let this man go? Why indeed?

IN MEMORY OF WEBER

London's Underground Railway is now celebrating its sixtieth year of its activities and calling upon the public to contemplate its wonderful development since 1863. But the general public is not likely to learn that one of the first stations opened when the line was built was on the site of the Roman Catholic Chapel, in Moorfields. This beautiful building was designed by J. Newman in 1817, and a book of views published a century ago describes it as one of the architectural glories of London. In 1826 the great composer, Carl von Weber, died in London, where



INTERIOR OF MOORFIELDS CHAPEL

from which Weber was carried to his grave. (Photographic copy made for the *MUSICAL COURIER* by Clarence Lucas.)

he had gone to produce his *Oberon*. His remains were carried into Moorfields Chapel for the last, solemn services before interment in the churchyard. Eighteen years later, in 1844, the coffin was removed to the family vault in Dresden, Germany. Eighteen years later, in 1862, the Chapel disappeared and the quiet graveyard was transferred elsewhere to make room for the great station of Moorgate, under which today the electric trains never cease running. The smoky, grimy, puffing engines, which first made this churchyard site an inferno of sound and fury, are almost as much forgotten as the Chapel in Moorfields, where the master of *Oberon*'s revels and the melodies of fairy land was consigned to the underworld of dust and ashes, ninety-seven years ago.

C. L.

ENGLISH AS SHE IS RIT

This gem is quoted from a circular being distributed by the managers of an Italian artist who "is born in Florence the 3d of November 1887 and from childhood showed genial aptitudes to become, one day, a serious and skilled artist. Pupil of the Royal Conservatoire of Milan, from 1898 to 1908, under the guide of the famous musician Professor and Knight Giuseppe Frugatta, he acquired, and greatly emancipated his musical sensibility. He took his degree in this great institution and went afterwards to get larger and more precious knowledge amongst the free teachers of intellectual Germany."

"Young, distinguished and with a serious instruction he could, already as a child, boast of notable triumphs in literary, artistic and dramatic pastimes on the Milanese stage and, since a few years, through most brilliant debuts, his beautiful intelligence and conscient activity, he belongs officially to the number of young bold artists who undoubtedly can and will obtain esteem and consideration. The committee for the celebration of the Centenary of Franz Liszt, under the honorary presidency of His Excellency the Minister Credaro and of the Illustrious Maestro Knight Commander Giovanni Sgambati, wanted him as a member of the Executive board, to take part to such great artistic commemoration in Rome."

THOSE SPRING SONGS

At the Chicago conference of music publishers held last week no one suggested what to do with all the Spring Songs sent in by composers during the freezing vernal season.

AN IRREDUCIBLE MINIMUM

A shorter way of saying irreducible minimum might be desirable for an article like the following, but we have preferred to use the current expression of the scientists. Every man of science knows the value of simplicity in any mechanism. The more wheels and levers and axles and valves a machine has the greater is the chance of something going wrong and the more there is to wear out with constant friction. Yet the inexperienced youth and ignorant man are always impressed more deeply by a very complicated machine than by a very simple one.

In musical composition it is likewise the rule that the young men try to be more complex and elaborate than their predecessors. They require more harmonies in the accompaniments of their themes and they employ a greater variety of orchestral instruments. How many of the young men composers ever learn that it is more difficult to be effectively simple than to be complex? It seems more natural to strive for the maximum of complexity than to seek the irreducible minimum of simplicity.

Most of the ambitious young men composers would a thousand times rather compose a complicated, long and brilliant symphonic poem for an augmented orchestra to be played a few times in a concert room than to write a simple melody with a three chord accompaniment to be sold by the million copies and be sung and hummed and whistled all over the world for nearly a century. The list of those who have produced complicated marvels for oblivion is long. It would fill this page. The name of the man who wrote the melodies with the irreducible minimum of simplicity is Stephen Foster. Turn up your noses at this kind of stuff if you wish, oh potent masters of orchestral juggleries! Say what you will of him, but bear in mind that he won and kept the ear of the world. "That book is good in vain, which the reader throws away," wrote Dr. Johnson a century and a half ago. That music is complicated in vain, which the public neglects, say we.

Of course, we are guilty of no such foolishness as to say that composers should cease to write long and elaborate works for the best and greatest of our modern orchestras, and should busy themselves with music of The Old Folks at Home variety. We believe nevertheless that composers would find it exceedingly more difficult to win success with Foster's irreducible minimum than to turn out more elaborate works than Richard Strauss ever attempted.

MENTAL DISCIPLINE

We are indebted to the Committee for the Study of Music in Institutions for two pamphlets dealing with the above subject. One of them, *Music in Correctional Institutions*, is reprinted from the seventy-eighth annual report of the prison association of New York. The other, *Music as a Means of Mental Discipline*, is reprinted from the Archives of Occupation Therapy. Both are by Willem van de Wall, a native of Holland, for several years a harpist in the Metropolitan Opera Orchestra and during the war a member of the Marine Band. Following the war he was assigned to work with music in hospitals for ex-service men under the direction of the War Camp Community Service. Some of the institutions where Mr. van de Wall has conducted his experiments are: State Hospital for the Insane, State Reformatory for Women, Workhouse for Women, Wayside Home, House of the Holy Family, and the Colored Orphan Asylum.

No doubt this is an important work, but its interest is obviously therapeutic, not musical. No one, certainly no musician, will be inclined to minimize the importance of music both in health and disease. Perhaps, ultimately, these correctional studies may give us musicians a closer understanding of the essence of music, and perhaps even aid in an investigation of the laws of composition and interpretation. Meantime the studies will be of greater interest to physicians than to musicians.

WAGNER

Says Pitts Sanborn, writing in *The Nation*: "The fact of the matter must be that Meyerbeer's invincible flair for the theater, effective alike in the evil and the good of his scores, has endowed his operas with an enduring life in the theater." Without doubt this is true, but our idea is that the principal reason Meyerbeer still lives and arouses such enthusiasm as his *L'Africana* did at the Metropolitan last winter, is because he assigns to the singers tunes that are both singable and hearable. Until the public is educated up to a point where it listens with its intellect instead of its ears (if it ever be educated as far as that) the world will continue to like Puccini, Verdi, Wagner, Meyerbeer et al, better than Debussy, Strauss, Schrecker and others of the more modern ilk.

HOW DO YOU SPELL IT? A Humoresque (A true story!)

By Eugenio Pirani

Do you think that, being often mentioned in the columns of the daily papers, having published hundreds of musical works, having given concerts all over the world, your biography being included in all the different "Who's Who," would make you famous? Let me tell you that you would be very much mistaken.

People may read your name almost daily, they may read your interesting articles—if you are an author—and still not know at all who you are. In this time of commercialism, of sensationalism, it takes more than legitimate artistic efforts to be noticed by the public at large. Some fellow artist, some professional may have heard of you; for the great mass of the public you remain an unknown quantity.

I had just recently an amusing proof of this fact. A young, gifted singer was scheduled to perform a group of my songs in a well known woman's club of our city and she had requested me to accompany her at the piano. We arrived at the club just in time for the vocal number. The secretary asked my (the composer's) name.

I answered: . . .

"How do you spell it?"

I spelled it slowly and she wrote it down on a slip of paper. I looked at it, it was all wrong. Seeing that the young lady found great difficulty in grasping the somewhat foreign name, I wrote it down myself.

"How do you pronounce it?"

I thought, that, after so many years of hard work, they would at least have learned to pronounce my name. Realizing that that was not the case, I tried to teach the young lady how to pronounce the name. After several unsuccessful efforts, she seemed to get over the obstacle and she said with a sweet smile: "I believe I have got it. I shall try to do my best!" and, armed with the ominous slip of paper, she climbed over the stage and announced in a sonorous voice:

"Now we shall have the great pleasure to listen to a group of songs by Mr. ——— sung by Miss ———, and accompanied at the piano by the composer."

My name was absolutely irreconizable. In spite of the strenuous lesson, she had mutilated my name beyond recognition.

My young singer became furious and corrected in a loud voice: Mr. ———, which was rather humiliating for the poor secretary.

The rendition was warmly applauded and, at the end of the meeting, several ladies came to me to express their congratulations.

One of them asked me what instrument I played.

I thought that, after having just before played the piano, the question was rather superfluous.

I answered: "Guess, you may perhaps find out yourself."

Another one asked me, if I had never written music for that lovely instrument which looks like a huge macaroni covered all over with keys.

"You mean perhaps the *saxophone*?"

"You said it. Oh, I love that instrument. It has such a sweet tone."

"Yes," I remarked, "just like a cow."

Now, my dear friends, I ask you, what is the use of devoting a whole life to art, writing hundreds of works, all published and performed, contributing articles to well known magazines, publishing voluminous books, the greatest biographical works mentioning your name? All is in vain, as far as popularity is concerned. They don't know you. Even if they happen to know your works, they would be at a loss how to spell your name.

One of the ladies was astonished to hear that the book she had just read with interest was from my pen.

"But Madam," said I, "have you not noticed the name of the author on the title page?"

"To tell you the truth, I never thought of it. How do you spell it?"

"Never mind," I answered.

The honest work of an artist will never be sufficient to render his name popular. If Puccini or Rachmaninoff, or Busoni or Hofmann, or anyone of the serious artists now before the public should be introduced in some fashionable club, they would probably ask him, "How do you spell your name?"

Who would answer without hesitation what is the name of the composer of Carmen, Faust, Butterfly, Parsifal, etc., and know "how to spell it?"

The surest way to acquire notoriety is to . . . commit a murder, to kill somebody! Then you may be sure that over night your name will be in all the newspapers. They will give you the place of honor on the first page. Whole columns will be devoted to your biography, the education you have enjoyed, the enviable women you have met. Your picture from all the different angles, profile, half profile, front, a whole cluster of them, will be broadcasted, the expression of your eyes, of your mouth, of your nose will be examined and commented upon. Your name will be in everybody's mouth. But, a mere book, a mere musical composition. That does not harm anybody. At the worst, it puts them to sleep.

Recently I published a biographical work. I sent a copy to a friend of mine who is on the staff of a well known daily. After some days I telephoned to him.

"Have you received my book?"

"Yes, extremely interesting, indeed."

"Will you write a review of it in your paper?"

"That, my dear, is out of question. If you could furnish me with some spicy affair, some sensational occurrence, I should be glad to take hold of it and give you extensive advertising, but only . . . a book! Please, don't misunderstand me!"

I understood him only too well.

Another dear friend some time ago said to me:

"Your music is lovely and deserves recognition but, let me tell you, you ought to have a little scandal to attract the public attention."

"But I have no scandals to be used as an advertising medium and I must say I am mighty glad of it."

"Well, if you have not real scandals, I will invent one for you, if you only will give me the permission. I shall tell that you have suddenly disappeared from the city in company with Mrs. X. Hide some time in a little village and leave time for the press to build up some interesting story about your suspicious disappearance. I assure you that you will become the talk of the town and your music will be played, sung, ragged and jazzed."

"Thank you for your kind intention, but this breed of notoriety does not appeal to me. I prefer to remain in the obscurity."

Notoriety and fame are two different things. The first may be easily obtainable, the latter is a rather arduous task. Many and many a times you will have to listen to the question: "How do you spell it?"

[We have published this because the point of view of the author is so entirely wrong, and because this same point of view is so frequent among people who view life from a false perspective. In the first place, it should certainly give no one any surprise to find that people who have spoken English all their lives and who know no other language should be puzzled by the spelling and pronunciation of foreign names. In the second place it is not a fact that an artist has to do something scandalous to become famous. Rachmaninoff, Puccini, DeReszke, Victor Herbert, and dozens of other famous names have never been associated with scandal, yet they are famous. But does their fame assure that Americans who know and love them for their art will also know how to spell and pronounce their names, especially such names as Puccini, DeReszke, Drdl and so on? Of course not. But little do they care about that! . . . In the third place our best dailies carry regular book-review sections in which every work of importance is reviewed so far as space allows, and the MUSICAL COURIER reviews everything it receives, both books and music, serious or popular. In the fourth place there are serious composers who like the saxophone, and who do not think it has a tone "just like a cow." In the fifth place, the more popular a thing is, the less likely people are to know the name of the author. How many brides and grooms do you suppose know who wrote the Wedding March? (Unless it was the devil.) And, finally, notoriety and fame are certainly two different things, but no artist, least of all a writer or composer, can get fame by the notoriety route. And finally, again, this editor would give his eye teeth to have written a work so well known that the name of its author never need be mentioned. That would be fame indeed!—The Editor.]

Cara Matthews Garrett to Hold Master Class

Cara Matthews Garrett, normal teacher of the Dunning System of Improved Music Study, presented her pupils in recital demonstration on Friday, May 25, at Theatrical Hall, San Diego, Cal. Some twenty or twenty-five children, from three to ten years of age, surprised and delighted an unusually large and attentive audience. It was considered astonishing to hear and see what these children were able to do with but from one to nine months' training. Of course, with pupils so young, no brilliant feats of execution were attempted, but some amazing mental attainments were displayed and everything was done naturally, childishly, with a charming absence of self-consciousness, and yet with correctness that showed careful cultivation of bright and receptive minds. The performance consisted of ensemble and solo piano playing, theoretical work, songs and examples of transposition rendered with an enthusiasm which plainly told that all were in love with their work.

A unique feature of the evening was the presentation of the three year old twins, Mildred and Barbara Porter, daughters of Mr. and Mrs. Clem Porter, who sang the class song and played a duet in spite of the fact that they had only been having Trips to Musicland for six weeks.

Jack Smith and Roy Van Rope, both five years of age, played a duet. Frances Mary Moore, age five gave a piano solo with the assurance becoming an older pianist, and Billy Hillyer, a wee boy of six years, wrote the chromatic scale on the black board. Alma Beasley played a Heller etude, which evoked many favorable remarks from those who heard her. Others appearing were: Winomah Boss, Richard Hauschild, Curtis Hillyer, Meriam and Henrietta Furman, Betty Garland, Mable Furman, Aleena May, Evelyn Tyson, Boyce Mater, Marion Morin, Evelyn Hauschild, Ramona Moore, Roger Paine and Judith Kline.

Miss Garrett will hold a Normal class in the Dunning work in San Diego, beginning June 14. This class will be held under the auspices of the Mission Hills School of Music, with which Miss Garrett was connected until recently. G. R. C.

More New Dates for the Denishawn Dancers

Bookings for the Denishawn Dancers are almost complete now and but few open dates remain between October 15, when the tour opens in Atlantic City, and April 3, when it will end in Canada. Several more re-engagements have come in and these alone total over sixty cities. The latest additions to the list include the following: Toronto, Can. (three performances); Sandusky, Ohio; Richmond, Ind.; Mansfield, Ohio; Cincinnati; Milwaukee; Peoria, Ill.; La Crosse, Wis.; Hibbing, Minn.; Duluth, Minn.; St. Paul, Minn.; Minneapolis; Detroit, Port Huron, Battle Creek and Kalamazoo, Mich.

Horace Britt to Visit California

Horace Britt, cellist of the Letz Quartet, will revisit California in the early fall before resuming his activities with the quartet. He will be assisting artist with the San Francisco Chamber Music Society on October 30, and will be soloist with the San Francisco Symphony Orchestra, Alfred Hertz conductor, on November 2 and 4. Before joining the Letz Quartet Mr. Britt was connected with both of these organizations.

ALBERT COATES ACCEPTS ROCHESTER POST

(Continued from page 5)

at Covent Garden with the British National Opera Company, which was unexpectedly interrupted by this hurried trip to America. Next fall I've a lot to do in London and on the Continent, in Paris, Spain and Berlin—so much, in fact, that I can only come here at New Year's instead of beginning in the fall, as I should liked to have done. Good-by."

Albert Coates is no stranger to America. He is known here through his work as guest conductor with the New



ALBERT COATES

York Symphony Orchestra. He was born in Petrograd, April 23, 1882, his father being English, his mother Russian. His studies were made at Leipsic. He began his career conducting light opera at Leipsic, went on to the opera at Elberfeld, through Dresden to Mannheim—coordinate with Bodanzky—and then went to Petrograd in 1911 as chief conductor of the Imperial Opera. His first appearance as conductor in the native land of his father was in 1914, when he directed the Ring at Covent Garden. H. O. O.

Macbeth Ends Artists Series

Fairfield, Ia., May 29.—Florence Macbeth, coloratura soprano of the Chicago Opera, gave the final concert of the Artists' Series sponsored by the Fairfield Musical Club before a large and enthusiastic audience at the High School Auditorium, Wednesday night. Her artistry and beautiful voice were equally delightful throughout a program of famous operatic arias, a group of modern French songs and one of compositions by American artists, which Miss Macbeth has been featuring on all her programs this season, not the least interesting being the Pierrot, by George Roberts, her assisting artist, whose sympathetic accompaniments ably supported the charming singer. S. D.

Sundelius a "Tremendous Success" at Evanston Festival

According to a telegram received from Carl D. Kinsey, manager of the Evanston, Ill., Music Festival, after Marie Sundelius had sung there on May 28: "Sundelius had tremendous success in her appearance at the Evanston Festival last Monday night before an audience of five thousand people. She is a great artist and we want her back again next year if this is possible." The Metropolitan soprano sailed for Europe on June 9, to be gone until late October. While abroad she will fill important operatic and concert engagements in the Scandinavian countries and elsewhere.

OBITUARY

Clyde Mitchell Carr

Clyde Mitchell Carr, president and trustee of the Chicago Orchestral Association, passed away at his residence in Chicago on Tuesday, June 5, following several weeks' illness. Mr. Carr was born on July 7, 1869, and was president of Joseph T. Ryerson & Sons and a director in several other steel and iron companies. He was also director of the Chicago Great Western Railroad and of the Corn Exchange National Bank, and a trustee of the Art Institute. He is survived by his widow, Mrs. Lillian Van Alstyne Carr.

Mrs. Adolf Brune

Mrs. Adolf Brune, the wife of Adolf Brune, well known composer and teacher of piano, harmony and composition, died on Monday, June 4, at her residence in Oak Park (Ill.).

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE USE OF MATERIAL IN SCHOOL WORK

The Aims, Procedure, Material, and Content as Related to School Work

A great many of the critics of school music, particularly those who are doing psychologic investigation and experimental research, claim that when the subject of school music is analyzed, particularly from the standpoint of those who have written on the subject, the general conclusion is that music should accomplish, rather than what it can accomplish. This is not altogether a fair conclusion, because the majority of people who lend a critical mind to the subject are rarely those who are doing the field work. There will always be a great distance between the thought on the subject of music teaching and the actual detailed accomplishment of the classroom.

People intimately connected with school work are in a position to know definitely what should be accomplished and what can be accomplished. In dealing with the latter problem the most important element involved is that of time. The average school day is only five hours, in many cases less, and there is so much to be done in the way of academic education which the child must have, that the question of the so-called cultural subjects must be treated not from the standpoint of technical accomplishment, but from the standpoint of articulation with the general education of the child. The introduction of music appreciation, meager as it may be in the elementary school course, has been one of the most constructive phases of music work accomplished in the last twenty-five years, principally because it gave new life to the class teacher who in many cases had to carry the burden of the work.

TRUE AND FALSE PEDAGOGY.

There are two ways in which the problem of school music can be approached. One is that the child is merely something to be moulded in the hands of the teacher; that he must do only that which the teacher tells him to do, and he is to translate as far as he is able the result of the teacher's experience into terms of his own life. We regret to say that this method has been adopted in the past and has only succeeded in crushing out intellectual vitality. It is as false as it has been prevalent.

The true method is that which develops the child as a child; where the teacher "sits at the feet of childhood" and learns. By this method the child mind is understood, encouraged, and trained, and so far as music is concerned, such forms as music appreciation, music memory contests, etc., have succeeded in accomplishing this task. It is this

type of music which fits into the child's life. Technic should be left for the minority of school children who intend to follow music either as a vocation or an avocation. We are not sympathetic with the type of mind which says that the actual content of musical material need not get a great deal of consideration in the psychologic aspect of music. We would not tolerate this attitude in a discussion of the art of painting or sculpture. Why should we tolerate it in music? Only the very best in music should be given to children, whether it means hearing or doing. To have children sing a lot of songs or exercises merely for the purpose of teaching two equal tones to a beat or a chromatic tone, is an educational tragedy. There is too much in the literature of music that is worth while to tolerate such an attitude of mind. It is all very well to do educational research and investigation, but it is of no value unless the conclusions which we reach as a result of this investigation can be carried out in terms of the most beautiful that music has to offer.

THE AIM OF SCHOOL MUSIC.

It is evident that school music has one aim which will always be its greatest aim, and that is to train the children in a love for the beautiful. This is neither extravagant nor poetic. In order to accomplish this aim there must be a certain amount of routine skill developed through classroom meditation and drill. If this definite aim should ever be displaced by any subdivision of this aim, then teaching becomes confused and results negligible.

The various steps by which such an aim can be consummated are the problems of the school supervisor who deals directly with the teachers and the pupils. Briefly, they are these. In the early stages of school work a repertory of songs which will not only teach the literature of good music but which will also show the child the proper use of his speaking and singing voice. Second, a simple technic in the reading of music which will prepare the way for advanced work in secondary education. Third, a knowledge of musical literature which will open for him a pathway to the great field of music.

It is difficult to standardize these formal steps in music education, but anyone connected with school work knows that nothing definite can be accomplished unless there is a certain type of standardized instruction on which accomplishments can be measured. The standardized course in music proposed by the Educational Council of the Music Supervisors' National Conference was a step in the proper direction. Investigators are not satisfied with documents of this nature, but they persist in the thought that the elysium will come only when music is standardized and placed upon the same scientific basis as reading, writing, and arithmetic. We doubt if it was ever the intention of music to occupy this particular place. However, there are those who still believe that this should be done. We object strenuously to its ever being suggested.

Mrs. Latta Entertains

Mrs. S. J. Latta entertained with a tea on Wednesday afternoon, June 6, at a friend's home at 170 West 59th Street, in honor of the dancer, Lilibel Ibsen, of Norway. Mme. Lilibel has danced for ten seasons in Europe under Max Reinhardt's management, and will dance next season, under his direction, in the United States. Francis Woolwine sang several beautiful numbers, and Christian Thurlow, late

conductor of the symphony orchestra in Christiania, a violinist and pupil of Auer, also played some selections. Mme. Wetke with Max Jacobs played the accompaniments. Mme. Lilibel's husband, Tancred Ibsen, is a grandson of the famous Ibsen of Norway, and Johan Bull, a grand-nephew of Ole Bull, the greatest violinist of his age, was one of the guests. Mr. Bull, with the other guests from Norway, has only been in the United States a few weeks. Messmore Kendall, owner of the Capitol Theater; Margaret Wilson, Mrs. John R. MacArthur, and Leonora Raines, Paris correspondent for American papers, were also present.

PROVIDENCE'S THIRD ATTEMPT TO ORGANIZE ORCHESTRA SUCCEEDS

Nagel Achieves Fine Results at Debut Concert—John Charles Thomas Popular Soloist—Bakule Chorus Wins Welcome

Providence, R. I., June 1.—The Rhode Island Symphony Orchestra, I. Nagel, conductor, made a successful debut on May 20 at the Albee Theater, with John Charles Thomas, baritone, as assisting soloist. As this is the third time Providence has organized a "permanent" symphony, it is hoped that it will continue to flourish and function in the musical life of the city and state. The orchestra is composed of seventy professional musicians and, under the direction of Mr. Nagel, showed itself to be an organization of splendid possibilities. There was much enthusiasm displayed both among the players and audience. The strings were brilliant at times, especially in the Peer Gynt suite and Grainger's Shepherd's Hey. The brass and woodwind choirs were agreeably smooth. Mr. Nagel has worked only a short time with the players and if he continues as he has started, next season should produce startling accomplishments. Mr. Thomas made a sensation with his fine voice, stage presence and artistic gifts. This was his first concert appearance in Providence. William Janashek played the accompaniment for his group of songs.

CHOPIN LECTURE LUCIDIFIED BY SET OF DRAWINGS.

The arts of music and drawing were combined to make the third Chopin lecture by Hans Schneider (before the normal department of the Hans Schneider piano school) of unique interest. The mood of each prelude was analyzed and impressed upon the students before the compositions themselves were played. The piano part was taken care of by Rebecca McDowell, a former graduate of the normal course whose sympathetic touch and facile technic enabled her to do full justice to kaleidoscopic changes of mood and sentiment. A rare set of drawings by Robert Spies was used in which each prelude is represented by a picture in which the artist caught the spirit of the composition. The lecture was opened with the G minor ballad played by Sarah Laster, '23.

BAKULE CHILDREN SING FOR RED CROSS.

The Providence Red Cross Chapter was host on May 26 to the Bakule Chorus of Czechoslovakia. Mayor Gainer extended a welcome in the name of the people of Providence and said that he had never heard the American National Anthem more beautifully rendered. It gave a concert at the Elks Auditorium which was an echo of the success it has had all over the country.

Little Miss Mikova played a group of Smetana solos and accompaniments for solos for two tiny concert artists, who stepped out from the chorus to sing simple songs of their native land. Among those present at the reception were W. H. P. Faunce, of Brown University; Walter E. Ranger, State Commissioner of Education; Isaac O. Winslow, Superintendent of Schools; Mrs. George C. Derby, head of the New England district of the Junior American Red Cross; Everett S. Hartwell, chairman of the Providence Chapter of the Red Cross; Henry F. Baldwin and Joseph M. Talley of the local Red Cross.

NOTES.

An unusual and delightful musicale was given at the home of Helen Church in Bristol on May 21. Sarah D. Bosworth, soprano, accompanied by Dorothy Hill, sang charmingly, assisted by an ensemble consisting of Julia McKenna, soprano; Helen Church, contralto, and Rebekah Church, accompanist. The singers are all pupils of Gretchen Schofield of Boston.

At the annual meeting of the Monday Morning Musical Club, Mrs. Harold J. Gross was re-elected president. H. B.

Roderick White Guest of Honor

Roderick White, the American violinist, was the guest of honor at a dinner given in London on May 28, by the American Chargé d'Affaires and Mrs. Post Wheeler at Raleigh House, Chelsea Embankment. Mr. White, assisted by his accompanist, Percy Kahn, played the Mozart sonata in G major and a group of smaller numbers by American composers, including his own Spanish Serenade, Cecil Burrell's Fairy Sailing, and Samuel Gardner's From the Canebrake.

Among the guests were the Archbishop of Canterbury and Mrs. Davidson, the Japanese Ambassador, the Duchess of Buckingham and Chandos, the Danish Minister and Countess Ahlefeldt-Laurvig. Sir John and Lady Hanbury-Williams, John Sargent, the French Ambassador and Countess de Saint-Aulaire, the Brazilian Ambassador and Mme. de Gama, the German Minister and Mme. Sthamer, the Dutch Minister and Mme. Van Swinderen, the Swedish Minister and Baroness Palmstierna, Lawrence Gilman, the Hungarian Minister and Countess Szápáry, and Austrian and Polish Ministers, the Marquess and Marchioness Curzon of Kedleston, the Duchess of Hamilton, Canon and Mrs. Carnegie, Marcia Van Dresser, the American Consul-General Robert Peet Skinner, Sir Arthur and Lady Colefax, Ex-Governor and Mrs. Charles Whitman, Lady Victoria Manners, Sir Godfrey Thomas, Sir George and Lady Rhodes and several other notables.

After the musicale, the Clifford-Essex Band played for the dancing. The party by Mrs. Post Wheeler is but one of many in which Mr. White has been honored during his engagement in London.

Alabama F. of M. C. Prize Winner

Janice Fuquay, who won the prize for piano playing offered by the Alabama State Federation of Music Clubs, is a student at the Alabama Technical Institute and College for Women at Montevallo, Ala.



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Press Comment Appearing in the "MESSAGERO"
Rome, Italy, March 3rd, 1923

VECSEY'S

Triumphal Success at the Costanzi

It is not enough to be possessed of the gift of artistic intuition, the very intricate technique of either a string or key instrument in order to conquer an audience and lift it to the highest degree of enthusiasm and feeling; it is necessary that from the artist's whole being there radiate that irresistible and often inexplicable something which fascinates the audience. Hubermann, Flesch, Kreisler, Serato are, no doubt, wonderful violin virtuosos—but they do not exert on the masses that intoxicating and uplifting suggestion of which today only VECSEY can boast. That is why it would be useless to devote to him a more or less studied criticism which would, perhaps, attain the opposite effect of turning down and cooling the divine enthusiasm of the crowd which fills with joy one's own body and soul. Last night at the Costanzi Theatre a new soul was vibrating, the soul of music, which is the eternal essence of beauty, and the form of music, whether by Tartini or Vieuxtemps, by Respighi or Chopin, by Sarasate or Paganini, whether ugly or not, inspired or not, learned or not, became of secondary importance before the imagery and feeling due solely to VECSEY'S wonderful bowing. And last night, Vecsey, who has for some time been an ardent lover of Italy, poured into the thirsty soul of the audience the purest flow of his geniality.

Immeasurable were the applause, ovations and shouts for encores. Only the fact that VECSEY is to reappear at the Costanzi next Monday served to assuage the general unrequitedness.

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KNABE PIANO

Tokatyan Scores Brilliantly in Tosca

Tosca was the vehicle for the opening of the four weeks' season of the De Feo Opera Company in Baltimore, Md., at Carlin's Park Arena, on June 4. Those appearing in the principal roles were Armand Tokatyan, tenor of the Metropolitan Opera Company; Alfredo Gandolfi, baritone, and Edith De Lys, soprano. The performance was a splendid one and the audience manifested much pleasure. "But the surprise of the evening was in Tokatyan," according to the Baltimore Sun of the following day, which commented as follows: "A year ago when this young Armenian first was heard in Baltimore he gave brilliant promise. The promise is fulfilled abundantly, for, added to the natural qualities which he had in those days, the twelve months just passed have rounded out his lyric tones and added a confidence which makes him one of the really brilliant figures of present Italian opera. He easily has reached the point where De Feo, desperate at times last year for a lyric tenor, no longer has any cause for anxiety." The Baltimore American, of June 5, said: "Armand Tokatyan, as Cavaradossi, showed a warm, rich tenor voice of unusual power and smoothness, and his acting was spirited, refined and fervid." The Baltimore News wrote: "Armand Tokatyan gave a strikingly effective presentation of Cavaradossi. His voice, a pure dramatic tenor, is admirably adapted to the part. An organ of full volume, splendidly controlled, perfect in intonation and of a very appealing quality, he evinced a thorough comprehension of the vocal requirements of the



ARMAND TOKATYAN,
tenor.

unfortunate lover. While the character makes less demand upon the histrionic element, the artist showed himself a fitting interpreter of the role." The Baltimore Evening Sun commented: "The brilliant singing of the young Tokatyan was the outstanding triumph of last evening. His facile, lyric tenor lends itself peculiarly to the fine, almost liquid melodies of the Puccini opera. The appreciation of the audience was manifested in the overwhelming applause which greeted Tokatyan's charming aria, Recondita Armonia, in the first act. There the smiling sacristan who followed was obliged to lift his hand to silence the admiring audience." The Daily Post stated: "Tokatyan was the performance's outstanding artist. His fine tenor was at its best in the gorgeous arias of Mario's wistful, romantic magnificence. E lucevan le stelle was superb."

Following his engagement in Baltimore, Mr. Tokatyan will proceed to Ravinia Park where he will sing the entire season.

Closing Recital of Oscar Saenger's Opera Class

On Saturday evening, June 2, Oscar Saenger's opera class was heard in its closing recital, at his attractive studios. Mr. Saenger explained at the start that this was not a real "performance," but the last lesson, and that even the greatest opera stars sometimes deviated from pitch, so he would not stop for that sort of thing, but he would stop to correct bad mistakes. However, the whole performance went off so smoothly that there was not a break. He also added that the audience could feel free to manifest either approval or disapproval. But for every number there was genuine enthusiasm.

In all, scenes from nine operas were given. One of the finest was the first act of Lohengrin. This was a particularly excellent cast, which included Marie Louise Wagner, Elsa; Florence Wunzer, Ortrud; Austin Hughes, Lohengrin; Telramund, Richard Hale; George Walker, the King, and Paul T. Flood, a herald. All of the voices were pleasing, but Miss Wagner and Mr. Hughes especially had opportunity to show the suitability of their voices in dramatic roles. A scene from Cavalleria Rusticana was artistically rendered by Phradie Wells as Santuzza and Paul Flood as Alfio. Miss Wells has been engaged for the Metropolitan next season and with her splendid dramatic soprano voice she has great possibilities ahead. Mr. Saenger stated that she is his thirty-third pupil to be engaged at the Metropolitan. Hanna Rovilla made an attractive Siebel and sang the Flower Song from Faust with grace and good style. A scene from the third act of Rigoletto was excellent as interpreted by Jean Hannon (Gilda) and Norman Yanovsky (Rigoletto). Miss Hannon has a clear, bell-like soprano, yet mellow in quality and well placed. She sings with much feeling and makes an appealing Gilda. Mr. Yanovsky as usual, won favor with his fine baritone voice. Hermina Earnest, Bertha Garver and George Walker offered an amusing scene in the trio from the first act of Martha, taking the parts of Lady Harriet, Nancy and Lionel, respectively. Mr. Walker has sung in opera professionally, and gives his parts with authority and finish of style. His voice is a resonant baritone, of good timbre. A dramatic portrayal of a scene from the second act of Aida was given by Marie Louise Wagner and Florence Munzer. Both displayed voices of power and good range, and acted and sang with understanding of their parts. Marie Deal and Paul Flood were heard in a scene from Carmen, first act. Miss Deal was pleasing as Micaela and Mr. Flood, whose rich baritone voice has often been admired at the Saenger recitals, made an excellent Morales. He again won favor as

Silvio in a scene from Pagliacci, with Ella Mylius singing the role of Nedda commendably. A scene from the third act of Aida as sung by Elsa Warde (Aida) and Richard Hale (Amonasro) made a fine impression on the audience. Miss Warde is the possessor of a beautiful soprano voice, strong and clear, which she uses well, and she has personality as well. Mr. Hale is another favorite among Saenger audiences because of his fine baritone voice, his knowledge of style and his clean-cut diction.

Although parts of nine operas were given, the interest of the audience never lagged, and the general excellence of the performance speaks well for the instruction received by these young artists. Mr. Saenger conducted and Willis Alling and John Daley alternated at the piano as accompanists.

During an intermission Mr. Saenger made a plea for more opera in this country that young American artists might have a greater opportunity to gain experience. As a speaker Mr. Saenger is convincing and also witty.

OMAHA WOMAN'S CLUB'S MAY CONCERTS A SUCCESS

Club Chorus and Orchestra Raised to Great Heights by Cuscaden's Conducting—Omaha Composer's Works Featured—Bakule Children, Legally Too Young to Appear on Stage, Sing from a Box

Omaha, Nebr., May 31.—The Omaha Woman's Club has as usual sponsored a series of May festival concerts given on the successive Wednesday mornings of May at the Orpheum Theater. Robert Cuscaden has functioned as conductor not only of the regular Woman's Club chorus and the recently organized Woman's Symphony Orchestra, but also of the special orchestra recruited for the occasion which alternated with the Woman's Symphony. Mr. Cuscaden's gifts as an orchestral conductor were again brought to notice. Again was his capacity for training a body of instrumentalists to the point of effective musical expression thoroughly demonstrated. The musicians performed with a unity of spirit and of style not usually associated with similar undertakings. Among the more important works performed in the series were the Athalia and Fingal's Cave overtures by Mendelssohn, Saint-Saëns' Danse Macabre, the Peer Gynt suite, by Grieg, and Andromeda and the Storm King, by Augusta Holmes. As director of the Woman's Club chorus Mr. Cuscaden also achieved notable results. Mozart's Morning Song and Brahms' The Bridgroom immediately set a standard for quality and balance of tone, correct phrasing and contrasted shading which was followed consistently by singers and conductor throughout the series. Soloists for the free concerts were Mabel Allen Smails, soprano; Samuel Carmel, boy violinist; Beryl Burton, soprano; Hazel Smith Eldridge, mezzo soprano; Harry Dishrow, baritone, and Robert Cuscaden, violinist. A feature of the festival was the performance by Mr. Cuscaden of a violin concerto by Wallace Wheeler, of Omaha, and a soprano solo sung by Beryl Burton from the same composer's opera, Iphigenia, text by Charles Elgutter of this city. Both works were conducted by the composer.

VISITING ORCHESTRA IN TWO CONCERTS.

The Minneapolis Symphony was heard at the Brander's Theater on the afternoon and evening of April 25. The matinee program was popular in its nature and designed to appeal to school children who formed a large percentage of the audience. The evening concert was built up of rather popular orchestral numbers including the Tchaikowsky sixth symphony, Beethoven's Egmont overture, prelude to The Deluge and Danse Macabre by Saint-Saëns and Liszt's Les Preludes. Owing to the indisposition of Mr. Verbruggen, Mr. Roentger conducted and brought to full realization the qualities of the works performed. Anne Roselle, the soloist, delighted by her exquisite voicing of arias by Mozart and Leoncavallo.

CHILDREN TOO YOUNG TO SING ON STAGE TAKE PART FROM BOX.

The Bakule chorus gave a concert under the auspices of the Red Cross. The youthful voices blended exquisitely in the various Czech-Slovakian songs and the numbers the little chorists had taken the trouble to learn in English were also greatly relished. Owing to laws of the State of Nebraska some of the youngest members of the chorus were prevented from appearing on the stage. They, however, sat in one of the first boxes and at the program's close raised their tiny voices, receiving an ovation from the audience.

MALE CHORUS AND EXCELLENT SOLOISTS GIVE MERITORIOUS CONCERT.

The Association Male Chorus of over forty members presented its spring concert on May 16, under the direction of

Frank Van Gundy. This organization, now in its fifth year, has always been noted for its alert and expressive singing and the concert in question showed no deviation from regulation high standards. Assisting were Margaret Spalding Sturges, contralto, who sang three arias, and Frances Nash, pianist, who played a Chopin group and six modern numbers wherein she attained an astonishing advance over her previous accomplishments. Always an individual artist, she has now ripened and developed her style adding technical brilliancy and emotional depth until the result is altogether admirable. Both artists were warmly acclaimed. G. P. D.

Axman Scores With Italian Grand Opera Company

Metropolitan daily papers have given considerable space to the performances of the Italian Grand Opera Company in the Lexington Theater, dell'Orifice wielding the baton. Some of the principals and orchestra of the Metropolitan Opera as well as from the San Carlo company, gave added strength to the performances. As Santuzza in Cavalleria Rusticana, Gladys Axman made a definite hit, as may be gleaned from the following press notices:

Gladys Axman was the Santuzza, a willowy Sicilian with pleasing voice and a convincing manner.—New York American.

In the Mascagni opera, Gladys Axman, heard here last fall with the San Carlo Company, was Santuzza. An emotional, rather shrewish Santuzza, who concentrated much of her singing into the highest notes.—New York Tribune.

The Santuzza in Cavalleria Rusticana was Gladys Axman, who sang with fervor and style and succeeded in portraying dramatically the varying moods of Mascagni's unhappy heroine. Especially effective was her hurling of the imprecations before the door of the church.—New York Globe.

Gladys Axman, once of the Metropolitan Opera Company, was Santuzza. She had sung the role with the Gallo forces, and she gave an adequate performance of this very dramatic role.—New York Evening Telegram.

Florence Irene Jones' Pupils in Recital

Violin pupils of Florence Irene Jones, who has charge of the ensemble playing at the Granberry Piano School, New York City, gave an interesting recital recently. The work of the individual pupils was excellent and the ensemble worthy of comment. Both in the matter of attack and shading, the players proved themselves a credit to their teacher.

Those appearing on the program were: Marie Seidl, Henry Villa, Sylvia Levensohn, Eugene Kovalsky, Frieda Schwartz, Richard S. Brill, Lillian Rehberg, Eleanor Elles, Andrew Stemel and Alice Schwartz. Of these special mention should be made of the work of Richard S. Brill, who is only ten, and Alice Schwartz, a fourteen-year-old youngster, who has been studying the violin for two years. Works by Eschmann, Dvorak, Seybold, Bohm, Haesche, Grétry, Nevin, Hackman, Kreisler, Mlynarski, Volkmann, Pache, Wagner and Haydn made up the program.

Hanna Van Vollenhoven at Rumford Hall

In spite of the warm night, an audience listened attentively to the playing of Hanna Van Vollenhoven, composer-pianist, at Rumford Hall, Friday evening, June 1. A strictly classic program included a toccata and fugue by Bach-Tausig a Beethoven sonata, op. 109, seven Chopin etudes, Mes Joies and Souhait d'une Jeune Fille by Chopin-Liszt and a Brahms rhapsody, op. 79, No. 1.

Miss Van Vollenhoven is a pianist of marked attainments; she has artistic understanding, temperament and abundant technique. She was at her best in the Beethoven and Bach numbers, which she performed with clarity, power and distinction. The Beethoven sonata especially she played with real musical feeling and with beautiful tone. Miss Van Vollenhoven is very modest in her manner and has a gracious stage presence. She was called upon to give several encores.

Gray-Lhevinne's Art Praised

The following is a copy of a letter received by Mme. Gray-Lhevinne from Storer College, Harpers Ferry, W. Va.:

Office of the President,
Henry T. McDonald, LL.D.

Dear Madame:

I want to tell you how much we enjoyed the concert given Wednesday afternoon by yourself and your old Cremona. No flattery is intended when I tell you that your friendly, democratic method of telling something about the numbers you rendered, as well as the superb rendering of each pen your old Cremona, won for you at once the affectionate regard of those whom you so charmingly entertained and instructed.

You are presenting the works of the masters, including your own charming melodies, in such a human way as to leave no uncertain effect upon the memory of those fortunate enough to hear you. We hope that you both pass this way again and that we may have the pleasure of a return date.

(Signed) HENRY McDONALD.

AARON RICHMOND presents

F O X

PIANIST

Mr. Fox's active repertoire is comprised of 300 compositions taken from 76 composers.

It is safe to assert that no pianist has done more to introduce new and rarely heard works to the American public.

In presenting this artist for the coming season, correspondence relative to bookings is invited.

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Ampico Records

LONDON HEARS THE PERFECT FOOL, A ONE-ACT COMEDY BY GUSTAV HOLST

The One New and Original Native Work Produced by the British National Opera Company Well Received—Sokoloff Makes Fine Impression—Hempel's Tremendous Success—Other News

London, June 1.—So far this season the British National Opera Company has produced one new and original native opera. It is called *The Perfect Fool*. Words and music alike are from the pen of Gustav Holst. In one sense the opera is misnamed, for the most perfect fool on the operatic stage is, in my opinion, Parsifal—the gentleman himself, and not the play or the Wagnerian music. Holst has written a one act comedy with spoken dialogue. The drop from the orchestrally accompanied singing to the vacuity of spoken words is not welcome. Even the old accompanied recitative, tiresome as it was, avoided this shock. Weber tried it in *Der Freischütz* a hundred years ago, and Bizet had a touch of it in *Carmen* half a century later. But it is an artistic blemish not to be commended. The music however has been generally very well received and the little opera is regularly given with another work about once a week. The remaining operas on the list are the same as the operas given at opera houses generally. The most ambitious undertaking, thus far, has been Wagner's Ring music dramas, though probably Mozart's *Magic Flute* was the most exacting work to sing properly. There are still some writers here who try to make head or tail of the libretto. Personally, I am of the same mind as the old lady who liked to read her dictionary even if the story lacked continuity.

BROADCASTING DRAWS AUDIENCE.

The managers of the opera company say that the result of broadcasting portions of the operas has had the effect of bringing in hundreds of people who never before took any interest in opera. There is no ground for the belief that the public will lose interest in the actual performance and be satisfied alone with broadcasting.

SOKOLOFF MAKES AN IMPRESSION.

Nikolai Sokoloff, conductor of the Cleveland Orchestra, gave a concert in Queen's Hall last week with the assistance of the London Symphony Orchestra. The English players apparently responded admirably to the beat of the visiting conductor, and if Nikolai Sokoloff had some subtle effects in his head which the orchestra did not produce no one could have known it. From first to last the conductor showed that he had given the most careful study to every page of the score. He took an immense trouble over the

endless details of Brahms' C minor symphony, Strauss' Don Juan overture and the prelude to Wagner's *Master-singers*. Such finely chisled workmanship naturally demanded slower tempos than will suffice for piling up broad masses of sound. As a matter of fact, I do not think I ever heard the symphony played as slowly before. Likewise I must say that I never before had my attention called to so many detailed inner themes, passages of counterpoint, orchestral by-products, so to speak. The large audience, which included many persons of social and artistic eminence, gave the conductor the heartiest applause and recalled him

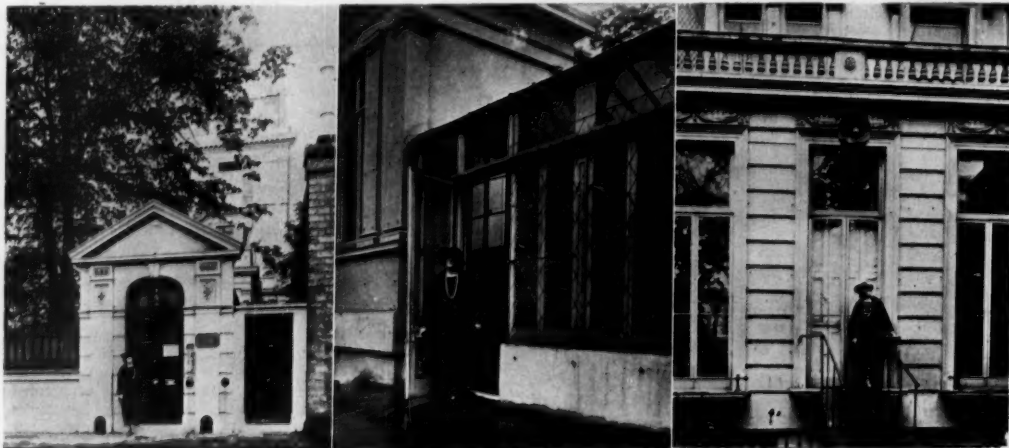
heard hundreds of "indis" and "owskis" who do not come within miles of plain Spalding.

SEVEN HEGNER RECITALS IN A ROW.

Anna Hegner has given two more orchestral concerts since my last letter and drawn large audiences into Queen's Hall to hear some seven concertos. I still maintain that I know of no other woman violinist of her technical skill, breadth of style, and versatility in interpretation. Her last program of Paganini, Spohr and Joachim, is to be followed by a program of Mendelssohn, Bruch and Brahms, with Lalo and Tchaikowsky later.

HEMPEL'S TREMENDOUS SUCCESS.

Frieda Hempel's Jenny Lind concert in Albert Hall last Sunday drew an immense audience. It is always an inspiring sight to see that huge hall crowded to the roof, and the applause of such a multitude has something ominous and illimitable in it. Extra numbers were about as numerous as the items on the program and the voracious public wanted more. In the artist's room after the concert I saw the



FRIEDA HEMPEL IN LONDON.

(1) Frieda Hempel at the street door of Jenny Lind's London residence. (2) Frieda Hempel at the conservatory door at Jenny Lind's London residence. (3) Frieda Hempel on the little balcony outside the music room of Jenny Lind's London residence. (Photographed for the MUSICAL COURIER by Clarence Lucas.)

Latest Success of EARLE LAROS



"The Pianist with a Message"
at
Hershey Park, Penna.
on
Decoration Day

"Many recalls and encores after each group."

Harrisburg, Pa., *Telegraph*—"Mr. Laros proved both versatile in interpretation and skillful and serious in technic."

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several times to the platform. The success of the concert was so great that Nikolai Sokoloff has been engaged to conduct the London Symphony Orchestra again at Queen's Hall next week.

BATTISTINI REVIVIFIES OLD AIRS.

Battistini's second recital in Queen's Hall was as delightful as his first. It mattered not a particle what he sang. He gave as much pleasure in the most hackneyed old arias as in the best songs on his program. Perhaps the reason why so many of the old Italian operas are so cheap and threadbare to us is that there are so few real singers of the Battistini class to sing them. The audience cheered him and applauded so incessantly that he considerably extended his program.

HARRIET VAN EMDEN AN INSTANT SUCCESS.

I hurried from a splendid recital by the French cellist Pollain in Queen's Hall, and got to Wigmore Hall in time to hear the last group of songs on the program presented by the young American soprano, Harriet Van Emden. I immediately cabled to New York that I considered her the best of the new singers to appear here this season. It was unfortunate that her engagements elsewhere took her at once out of England and prevented her from following up her undoubted success with several more recitals.

ALL-BRITISH.

Frederick Taylor's recital of British songs in Aeolian Hall contained some interesting numbers, and showed the artist to be an intelligent and highly cultured artist. There is a difference, however, between omitting native songs from the program and giving an entire recital of native works exclusively. Patriotism and chauvinism are not synonymous terms. I liked the old wicker work of some of the early English composers better than the solid structures in reinforced concrete by the neo-discordists.

A STRONG BARITONE.

Helge Lindberg, a baritone from Finland, came down to this sultry southern British isle, braving the heat of our fierce May, which has sometimes reached fifty degrees on bright days, and gave a vocal recital in Aeolian Hall. He proved himself to be a highly trained vocalist and the possessor of a stentorian voice which he could sustain at full power so long that his hearers might well gasp for breath. He apparently accomplished all he set out to accomplish, but he has cultivated a manner of delivery and a style which are not in accord with the accepted manner and style of the world's great capital cities. I very much admire Helge Lindberg's skill in making his voice obey his will but I get no musical satisfaction in hearing him sing.

A GREAT STYLIST.

Elena Gerhardt, in a Queen's Hall recital, again proved herself an unquestioned authority on the interpretation of Brahms, Schumann, Wolf and Strauss. A large audience greeted her rapturously and overwhelmed her with flowers. I noted a number of prominent London vocalists and singing teachers in the hall. There is no higher authority on style in interpreting the greatest German songs.

SPALDING IN THE FIRST RANK.

Albert Spalding was very highly praised for his beautifully finished and musically pleasing performance of a number of greater and smaller compositions for the violin at his recital in Wigmore Hall last week. This earnest American artist has steadily grown in skill and art since I first heard him in Toronto, years before the war. I saw one press notice in an important newspaper to the effect that Albert Spalding has made the best effect here of any American violinist. One critic says that all he needs now is to call himself Spaldini or Spaldowski. Albert Spalding by any other name would play as well, no doubt, but I have

besieged prima donna putting her autograph on no end of programs and listening to the raptures of enthusiasts who came to congratulate the singer on her wonderful art, and incidentally get her autograph. When I finally reached her she was surprised to learn that Jenny Lind had a London house as well as her country home at Malvern. Frieda Hempel readily consented to go with me to the London house, where Jenny Lind had spent most of her time in England, where her children were born, and where her husband continued to reside after her death. The result of our trip to the Jenny Lind house, in Moreton Gardens, was a series of six photographs, of which I forwarded three of the most interesting as evidence of Frieda Hempel's thoroughness in learning all she can discover about Jenny Lind.

WEINGARTNER ENTHUSIASTICALLY REWELCOMED.

The sensation of the season in the orchestra world, as the clamorous and sporting newspapers express it, has been Felix Weingartner, who appeared three times at the head of the London Symphony Orchestra in Queen's Hall during the past week. Weingartner, of course, has long been a welcome artist in London. But the recent disagreement between England and Germany over certain matters not musical has kept Felix Weingartner away from the hospitality of London for some years. His friends, however, have showed him that London knows a conductor when he appears. No one could have been more heartily welcomed. I have already sent a special article on Felix Weingartner to the MUSICAL COURIER.

RODERICK WHITE ARRIVES BY AIR.

At Anna Hegner's recent concert I met the American violinist, Roderick White, who had recently flown by air express from Paris to play at the opening social entertainment of the season held in Rayleigh House, the residence of Post Wheeler, chancellor of the American Embassy in London, and deputy to the Ambassador during his absence in America.

Among the guests were Lord and Lady Curzon, the Archbishop of Canterbury, the French, German, Brazilian and Japanese Ambassadors, and many persons of distinction in the social world. Roderick White is returning very soon to his native land and will spend the summer in California.

CLARENCE LUCAS.

Sturkow-Ryder Thrills Audience

Such was the headline in the *Daily Mining Journal*, of Marquette, Mich., after the concert given there by Theodora Sturkow-Ryder, the popular young American pianist, and the following is the review from the same paper:

Mme. Sturkow-Ryder, with an outstanding display of technic, tonal charm, and brilliant musicianship, presented a widely varied program which won hearty approval from her audience. The artist's perfection was paramount in her interpretation of the classic works of French, Russian, and Italian masters. Her first group consisted of the fantasia in C minor by Mozart, and capriccio by Scarlatti. Her second group was especially colorful, consisting of four short Russian numbers, odd and unusual, which brought out her technic and interpretative ability to the utmost. She closed with two of her own compositions, one of which was the fantasia pastoral, representing a trip through Lincoln Park, Chicago.

Young Musicians' Guild, Inc., to Give Series of Dances

In striving to develop other interests of young musicians, the Young Musicians' Guild, Inc., is providing for Guild members a series of private monthly dances. Those not knowing how to dance are given instruction and plans are afoot to learn some of the old-fashioned dances as well. Mrs. Julian Edwards, Mrs. C. Robinson and Mary Anderson are acting as chaperones.

The Mamay-Loboyko Ballet and School

The Mamay-Loboyko Ballet and School of Art Terpsichore is a very high sounding title, but credentials presented from the universal East seem to justify the claim which is made upon its entrée to Chicago as a permanent headquarters for Western exploitation.

A brief pen picture of the heads of this strong aggregation of more than twenty American artists will be inter-



Mlle. Gali De Mamay

esting. Mlle. Gali De Mamay, prima ballerina, was born in Ufa, Russia, of wealthy parents, and remarkable precocity at seven years caused them to send her to the Moscow Ballet School as a genius of the dancing art. Her development was rapid and she graduated from this school, under the tutelage of Russia's great prima ballerina, Lydia Nelidova, who was her first and last teacher. She appeared in all of the great ballets in all the best theaters and in all of the capital cities of Europe and South America, before coming to the United States. She and M. Loboyko reached here at the close of the world war and located, then toured the East for the past five years, seeking other worlds to conquer.

Mons. Thaddeus Loboyko, the director of this ballet and also business head, was formerly director and ballet master of the Petrograd and Kiev Opera Companies and is spoken of and recognized as a very high class artist dancer, who has had his schooling under the best ballet masters of Europe and comes of a line of distinguished ballet masters and ballerinas and, therefore, does not lack in essential attributes, moral, mental and physical, demanded in his work.

The vogue for Russian dancing has covered the period since the advent of Pavlova, and has grown stronger as other Russian exponents of the art have followed with imported ballets, but it remained for Mlle. Mamay and Mons. Loboyko to introduce through the employment of their facile art, an innovation which should win them new glory in this country—an American ballet, which represents the bulk of their endeavor since their arrival in America. All of these artists are the product of the most careful training and thorough routine, and while this ballet will tour, it is the purpose of this school to perpetuate and enlarge this ballet which critics have lavishly praised as worthy of appearances in any European city as well as here.

They came to Chicago to be in a central position for school purposes as well as for ballet demand and will work to the end that America will have the best ballerinas and ballets produced from native born American talent. The spacious Mamay-Loboyko studios are located only at 59 East Van Buren street, Chicago. R.

Haywood Assistant in Excellent Program

On Thursday evening, May 11, the final public event of the season was given at the Frederick H. Haywood studios. James Woodside, baritone, assistant to Mr. Haywood, sang a program of songs including selections from the classical repertory of the Italian, French and German schools, and also an unusually interesting group of songs in English. The studios were attractively decorated and many notable persons of the musical fraternity were present. Charles H. Miller, director of music at Rochester, N. Y., and Dr. Charles H. Elliott, director of the School of Education at Rutgers College, New Brunswick, N. J., were guests of honor.

Mr. Woodside interested his audience throughout the evening and stirred them with his very intelligent and musically interpretations. His voice was at all times under perfect control and he displayed a mastery of vocal nuance, fine diction and tonal beauty which evoked much praise from the very discriminating audience which was present.

This program concluded a very busy season at the Haywood Studios, during which a total of fourteen programs have been given by the students. Eleven programs have included six students on each. The other three programs have been of the artist class and were rendered by Mr. Woodside, Geneva Younge (soprano) and Margaret Summerhayes (soprano).

The Haywood Studios are gaining an enviable reputation in New York City by giving affairs of a highly artistic order. Mr. Haywood's strict adherence to a policy of the best in song literature for his students has become well known. American songs predominate as the following survey will testify. During the past season of the approximately 300 songs presented 175 were by Americans.

On June 1 the Haywood Studios moved to a new home at 9 West Seventy-sixth street. The present studio house, which was the home of Heinrich Conried for a number of years, will be pulled down to make room for a modern apartment house.

Gerardy Delights Sydney

Gerardy's return to Sydney after an absence of twenty years, was an occasion of much celebration. Since his arrival he is constantly being interviewed by reporters. After a recent concert, the Sydney Bulletin wrote: "Jean Gerardy! The name, melodious as a long-drawn note of his own cello, drew a packed house at the Town Hall, and the Sydney that heard him nearly a quarter of a century ago found in his art everything it had found then, with the mellowing of the years to make the tone more golden. When he played the Popper number the listener was in a sunlit, walled garden, murmurous with bees, fragrant of honey-suckle flowers. There were peaches ripening against the wall, and in the shadowy distance there was the tinkle of a playing fountain. Boellmann's symphonic variations was the big opening work, and Gerardy made of it a thing of exquisite melody, and tenderness. Responding to applause, the magic bow invoked the Saint-Saëns Romance from his \$10,000 Stradivarius. And when it seemed that no devotee's ear or heart could hold further glory of melody without splitting, the cellist came back, and in company with the pianist (McManus), placed our nondescript National Anthem in a shrine of undreamed of spirituality."

Nyiregyhazi Reengaged for Pacific Coast

Nyiregyhazi's phenomenal triumphs on the Pacific Coast this past season will long be remembered. Some of the numerous titles he won when he appeared in Los Angeles are: "Evangel of the Pianoforte" (The Record); "Musical Sensation of the Coast" (Daily Times); "Nyiregyhazi, Boy Genius" (Evening Express); "Young Marvel of the Piano" (Evening Herald); "A Master" (Examiner); "Wizard of the Piano" (Record); "Giant of the Pianistic World" (Times); "Phenomenal Young Pianist" (Herald), and many more equally fine. For some reason or other, Harold Lloyd, the motion picture comedian, dubbed him "The Harold Lloyd of the Piano." When Lloyd was asked to explain, he said: "The Times said that 'Although Nyiregyhazi is serious with his music, there is something in common in

the speedy brilliance of these two young men.' And I like that!"

Nyiregyhazi has been re-engaged to tour the Pacific Coast and will be heard there during the month of January, 1924. His first appearance next season will be early in October, immediately after his return to this country, at the Maine Festival.

Schelling Thinks Quickly

Ernest Schelling, previous to his departure for Europe, played at the New York Silver Jubilee concert with the Duo-Art, playing the solo part of his fantastic variations to the accompaniment of the Duo-Art. The evening of the concert happened to be stormy, and the performance began with a natural electrical display outside.

A sudden flash of lightning followed by a tremendous peal of thunder, while Mr. Schelling was playing, evidently caused a short circuit in the apparatus supplying the current for the Duo-Art. The instrument therefore ceased to function.

For a fraction of a second Mr. Schelling hesitated, not realizing what had happened—but then almost instantaneously he continued, and played the entire composition to the finish, filling in the orchestral part on his piano, as he played. The audience never knew what had occurred and at the close of the performance loudly applauded the "demonstration." So quickly did Mr. Schelling think and act that the representative of the Duo-Art company did not realize what happened, and, likewise, believed that everything had gone along smoothly. He was astonished when Mr. Schelling explained what he had done and asked him to examine the instrument.

The representative of the piano company upon finding the fuse which had burned out due to the short circuit, highly complimented Mr. Schelling on his marvellously quick thinking and for the amazing performance of the difficult music.

Vecsey Playing in Italy

Ferenc Vecsey, the Hungarian violinist, is being heard in Italy, where he is known as "the second Sarasate." Early in November he will arrive in this country to give forty concerts under the direction of R. E. Johnston. He will bring with him the same accompanist who has assisted him for years, Walter Meyer-Radon.



AT LAST!

AN ATTRACTION TO BREAK THE MONOTONOUS ROUND OF RECITALS

The
Marionette Concert Company
(Originated by Caryl Chessel)

OFFERING

the most delightful and refreshing musical entertainment of the season. An absolutely new and unique presentation of operatic scenes, concert selections and special programs with marionettes acting upon a miniature stage.

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Some New York Notices

"The Punch and Judy Theatre turned up a genuine novelty—most unusual and excellent entertainment. Presented with a touch of charm and edge of humor quite absent from the real thing."—*Evening Journal*.

"Novel entertainment—made the recital seem like a fairy story."—*Evening Mail*.

"Was an effective illusion."—*Tribune*.

"Marionettes were the feature."—*Times*.

DATES NOW BOOKING FOR 1923-24

CHAS. N. DRAKE, 507 Fifth Avenue, New York



THE AMERICAN ACADEMY OF TEACHERS OF SINGING

This organization was founded in January, 1922, as the result of a general feeling expressed by many of the vocal teachers in the City of New York, that some organization should be established for the purpose of dealing with questions incident to the practice of the art of teaching singing which are continually arising, many of which are becoming of more and more vital importance.

A number of prominent vocal teachers were invited by Herbert Witherspoon to a meeting at his house to take up the question of founding a society which would form a medium through which many necessary things might be accomplished, and which would in its turn bring about the discussion and improvement of the all important question of ethics in the musical profession. The result of this meeting was the formation of The American Academy of Teachers of Singing.

WHAT HAS BEEN DONE.

The society is now in its second year of existence and more has been accomplished than was at first deemed possible in so short a time. Perhaps the most important thing that has been done has been the fostering of a real spirit of cooperation among these men for the general good of their profession. It has been extraordinary, and perhaps to a certain degree unexpected, that a number of professional men who have been for so many years rivals in their own field of endeavor, could and would meet upon equal ground, with an absolutely unselfish attitude and with no desire or attempt for personal gain.

This society is founded to discuss problems of ethics and to improve existing conditions in knowledge, culture and sincerity as well as good-fellowship. Article 2 of the by-laws gives its purposes as follows:

1. To establish a code which will improve the ethical principles and practice of the profession.
2. The furtherance of knowledge and culture.
3. The promotion of cooperation and good-fellowship.

From these three principles of activity as a foundation, these men, who now number twenty-six of the most prominent vocal teachers in the United States, have gotten together in a marvelous spirit of cooperation and are taking up one by one important questions suggested by these three objects.

PURELY AMERICAN.

That the society is a purely American affair is shown by its name, and only American citizens are eligible for membership. It is not founded with any desire to proclaim that its members are any better than anybody else, or that they know more than anybody else, but that they hope, by their example, to bring about some improvement in the attitude of teacher to teacher, of teacher to pupil, of pupil to teacher and of teacher to public, which will be of benefit to all. The articles of membership are of the most rigid exaction, and loyalty to the cause is made a paramount issue.

Whether or not the society will eventually take up questions of importance regarding the actual art of singing, as concerns a vocal method, is for the future to decide, but a committee has already been appointed to consider English diction and pronunciation for singers.

The matter of advertising has received much attention and the members of the Academy stand together in their condemnation of false and misleading or bombastic advertising on the part of any teacher of singing. They proclaim that they stand for simple statements of absolute truth and unquestionable proof.

Much attention has been given to the musical education prevailing in the public schools throughout the country, with

the realization that future pupils come from the source of the public school.

Charles H. Miller, director of music in the Public Schools at Rochester, N. Y., and George H. Gartlan, director of music in the Public Schools of New York City, spoke at the last meeting of the Academy in May on the question of music, and especially vocal music, in the Public Schools of the State.

Much discussion has prevailed and certain decisions have been arrived at regarding the claiming of a successful pupil by a teacher, an important point, and one which definitely settled should remove much ill feeling from the profession.

The question of an American opera company has been discussed at great length, for the giving of opera in the English language, to encourage the establishment of American opera, and the encouragement of the American singer.

Several out-of-town members have already been elected, which insures cooperation among prominent vocal teachers throughout the United States.

The members of the Academy so far elected are as follows: Walter L. Bogert, William S. Brady and Dudley Buck, all of New York City; Harold L. Butler, Lawrence, Kans.; Charles W. Clark, Chicago, Ill.; Nicholas Douly, Philadelphia, Pa.; George Ferguson, New York City; Bush W. Foley, Cincinnati, Ohio; Yeatman Griffith, New York City; Karleton Hackett, Chicago, Ill.; Victor Harris, Frederick H. Haywood, Wilfrid Klamroth, Sergei Klibansky, Gardner Lamson, Isidor Luckstone, Francis Rogers, Oscar Saenger, Oscar Seagle, and George E. Shea, all of New York City; William Warren Shaw, Philadelphia, Pa.; Percy Rector Stephens, New York City; Stephen Townsend, Boston, Mass.; Charles A. White, Boston, Mass.; Myron W. Whitney, Washington, D. C., and Herbert Witherspoon, New York City.

The Academy sustained a great loss in the recent death of its beloved member, George Hamlin.

The officers of the academy are Herbert Witherspoon, chairman; Walter L. Bogert, secretary, and Oscar Saenger, treasurer.

National Organists' Rochester Convention, August 27

Reginald L. McAll, chairman of the executive committee, National Association of Organists, announces the following tentative program for the sixteenth annual convention, Rochester, N. Y., beginning Monday evening, August 27, with a Get-Together.

August 28: Addresses of welcome from representatives of the city of Rochester, The University of Rochester and Mr. Eastman, with response by President Noble; paper by Harold Thompson, Ph.D.; paper by F. W. Riesberg, A.A.G.O., The Organist and Publicity; Demonstration of the organ in Kilbourne Hall (built by Skinner Organ Company), and recital by Harold Gleason; Demonstration of organ in the Eastman Theater by Desiderius D'Antalfy, and recital in Kilbourne Hall by T. Tertius Noble, organist of St. Thomas' Church, New York. On August 29: Greetings from representatives of the Canadian College of Organists, Healey Willan, president; The American Guild of Organists, Frank L. Sealy, Warden; The American Organ Players' Club and The Society of Theater Organists, Robert Berentsen, president; paper by Prof. H. C. Macdougall, subject The Country Organist; recital in Kilbourne Hall by S. Wesley Sears, representing the American Organ Players' Club; Theater organ demonstration, by George C. Crook; concert in Eastman Theater, with the cooperation of the theater orchestra. On August 30: Demonstration in Eastman Theater under the auspices of the Society of Theater Organists; Round Table Conference, Herbert S. Sammond, on The Organist in the Community, and T. Tertius Noble on Choral Competitions; paper by H. Augustine Smith, professor in the Boston University School of Religion; a musicale in the residence of George Eastman, including Harold Gleason as soloist; recital in Kilbourne Hall by Healey Willan, Mus. Doc., president of the Canadian College of Organists; paper on Improvisation, illustrated at the organ by Healey Willan; recital in Kilbourne Hall by Palmer Christian, and the farewell banquet.

Morgan-Stephens Conservatory Concerts

Theodora Morgan-Stephens, director of the Conservatory in Atlanta, gave a series of concerts in this, her twenty-second season, at the Atlanta Woman's Club auditorium and in the Conservatory. Especially notable were the concerts in which violin classes and players from the north side public schools, Agnes Scott College class, and others, all in charge of Mrs. Morgan-Stephens, appeared. There are 250 pupils in these north side classes, and Sam Proger, who won a teacher's diploma, is her first assistant. Awarding

A Letter from Mrs. Edward MacDowell

Mrs. Edward MacDowell, with a strong constitution fortified by the indomitable will which is hers, has at last sufficiently recovered from her severe automobile accident to go back to Peterborough to superintend another season at the MacDowell Colony. Here is a paragraph from a letter which she recently sent to the MUSICAL COURIER:

"I laughed at myself this morning. I remember how pathetic I was last winter over the fact that I knew I would never be well enough to work in my garden again! I wish you could have seen me grubbing out weeds this morning."

Contributions now amount to something over \$2,500, but the fund is by no means closed or the Colony's needs met. The MUSICAL COURIER will continue to act as collector. Contributions of any size are welcome. They should be sent to the MacDowell Colony Fund, care MUSICAL COURIER, 437 Fifth Avenue, New York City, and will be acknowledged in these columns. Here is a complete list of the subscribers:

Anonymous	MacDowell Club of Derry, N. H.
Austin Chapter, MacDowell Ass'n, Chicago	MacDowell Club of Janesville, Wis.
Cheshire Music Club, Cheshire, Conn.	MacDowell Club of New Philadelphia, Ohio.
Elizabeth F. Babbott	MacDowell Club of Portland, Maine
Emilie F. Bauer	MacDowell Club of Roselle, N. J.
Mrs. H. H. A. Beach	MacDowell Music Club, Washington, D. C.
Cincinnati MacDowell Society	C. A. W. Makin
Caroline B. Dow	George M. Melvyn
William P. Eno	Music Study Club, Newark, N. J.
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Gertrude C. Herrick	Dixie Seiden
Mrs. Frederick Heiser	Washington Heights Musical Club
Mrs. James Herreshoff, Jr.	
Blanche F. Hooker	
Charles F. Hooper	
Wm. Sargent Ladd	
Mr. and Mrs. C. G. MacDowell	
MacDowell Society of Chicago	

of annual scholarship and prizes was done through Nanette Hopkins, Ph.D., and a special feature of the May 23 program was the playing of Aileen Morgan-Stephens of both violin and piano pieces. The Atlanta Constitution of May 27 devotes conspicuous space in pictures and notice of these "Blue Ribbon" violinists. This contained a list of the prize winners, winners of scholarships, first honors for piano and violin, etc.

National Opera Club and Von Klenner Notes

The Baroness Katharine Evans Von Klenner will spend two weeks in Maine, the guest of vice-president Mrs. Clarence R. Weeks of the National Opera Club, before opening her school of vocal music at beautiful Point Chautauqua on July 1. Mary T. Nixon, Mr. and Mrs. Thos. Nixon, Mrs. A. J. Orr, and several other board members of the club will be included in the house party, also a number of well known Boston musicians.

Many pupils desiring the superior advantages obtained from the exclusive attention which Mme. Von Klenner gives her pupils at her summer school have already registered. Among them are Edna Banker (Rochester), Helene S. Wade (Florida), Annie Clayton Jones, Elsie Peck, Lee Hess Barnes, Fred R. Macey, Marie Byrnes, Marion Fritz, Elizabeth Keper and other teachers and singers who wish to acquire further knowledge of the Von Klenner-Garcia method. Teachers especially value the benefits to be obtained from the intensive instruction which this noted teacher so well knows how to impart. A season of summer study with her means a veritable re-creation and inspiration. Teaching teachers is in itself a specialty, and Mme. Von Klenner has numerous teachers filling important positions in colleges, in almost every State of the Union, who illustrate the value of the instruction received from this teacher, such as Olivia Thomas (Women's College of Florida), Lee Hess Barnes (Pennsylvania College of Music), Pauline Gregorius (Judson College, Marion, Ala.), Louise Siddall (Sumter, S. C.), Klare Marie See (Springfield, Ill.), Elizabeth Nelson (Jamestown, N. Y.), Anna M. Ilgen (Brooklyn), etc.

The New Stadium Bandstand

The Stadium Concerts will have a new bandstand this year considerably larger than the old one.

It will be fifty-six feet wide and thirty-six feet deep, with five tiers for the one hundred and six players. It is, in the first place, to be a handsome building—the architects claim by far the finest open air orchestra stand in the country—but its main value will be its acoustic properties. With it in position, it is believed, the problem of hearing the Stadium Concerts perfectly will have been definitely solved, to the faintest whisper of the violins.

It is because of this greatest need that the underwriters of and the subscribers to the Stadium Concerts are this year making this additional expense of \$15,000 possible. The stand's great feature will be a sounding board which is thirty-six feet in front to twenty-four feet in the back. There is an air space between the roof and the sounding board, a most important factor. F. Burrell Hoffman, Jr., and Murray Hoffman are the architects.

Carreras Engaged for P. T. A. in St. Louis

The Piano Teachers' Association of St. Louis, Mo., has engaged Maria Carreras for the opening session of the association in October. This artist, unknown to the American public a year ago, has had no difficulty in commanding the serious attention of critics and public alike, as her three New York recitals last season within the period of two months amply show. November 24 has been set as the date for Mme. Carreras' first New York recital next season.

A Second Carson-Church Radio Recital

Inez Church, soprano, and Leon Carson, tenor, gave a special program at their second radio recital on May 27, from the new WJZ, Aeolian Hall studios, with Emilio A. Roxas at the piano.

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Work! (Baritone)	.60
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I'm a Wandrin' (2 keys)	.60

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WALTER SCOTT A NINE-YEAR-OLD VIOLIN PRODIGY

When Walter Scott was a small child he would sing nearly all day long, especially when he was tired and sleepy and ready to go to bed. He began to play the violin at the early age of three years. His father, a violin teacher, gave him his first lessons. He would give him material that for the ordinary child would require a week's study, but the day after taking his lesson the father would ask



WALTER SCOTT

(1) at the age of four and (2) eight years old.

how he was getting along. Walter would say: "I can play it now, Pop," and with a twinkle in his eye, assuring himself that he had the approval of his father, he would play the entire lesson without looking at his notes. Another lesson would be given with the same result next day.

At the age of four he and his sister Doris played a violin duet at the Manhattan Opera House, and less than two years later, Walter played from memory such pieces as the

seventh and ninth De Beriot concertos. He is now studying violin with Philip Mittell of New York City, and is taking a course in musicianship with Efra Ellis Perfield. All his concertos, solos, studies, etc., he plays without looking at his notes after going over them once. He has a brilliant technique and the joy expressed in his sparkling eyes comes through into his music. He loves to play the violin as well as he loves to play ball. In his musicianship work he is able to take all kinds of rhythmic dictation, melodic, and harmonic dictation. At first he seemed to have an absolute pitch within the range of the violin, which is now extended to any pitch, and besides having the absolute pitch of single tones he senses the feeling of one tone in twenty different chords; he is able to sing, spell, play and write all of these chords, besides ten different kinds of scales including the Scotch, Hungarian, overtone, etc. He has done some composition work in both music and in verse. He attends Public School 159, Brooklyn, N. Y., and had a psychological test under Professor Heckman of City College, New York, when he was found to have the mental age of a child eleven years and nine months. His vocabulary is that of a twelve-year-old child and his ability to define abstract words is equal to a child of twelve. He is superior in general intelligence and ranks among the highest of children of his age.

Walter has played at a number of local concerts, including the New York City Mothers' Club; the Majestic Theater, Brooklyn; the Hudson Theater, New York. He was a guest of honor at the Pleaides Club, New York and also played for the New York Evening World's Kiddie Klub. The following testimonial speaks for itself: "It would be hard to mention names, the actors were all so good, the rhythmic dances and all of them, but it must be said that the audience just went wild over the violin performance of little Walter Scott, who handled the bow like a professional." The musicians in the Strand Orchestra put aside their instruments and joined in the applause for the Evening World Kiddie Klub prodigy; they said he was wonderful. J.

Goldman Band Concerts

Edwin Franko Goldman, conductor and founder of the Goldman Band, opened the season of outdoor summer concerts on the Mall in Central Park, New York, before a very large audience on Monday evening, June 4, a report of which appeared in the June 7 issue of the MUSICAL COURIER. The second concert, on June 6, had to be abandoned owing to the severe storm after the band played the first three numbers.

The concerts on June 8, 9, and 10 comprised Wagner and miscellaneous programs which are herewith reproduced in their entirety:

THIRD CONCERT, JUNE 8. WAGNER PROGRAM.

March, Tannhauser.....Wagner
Overture, Rienzi.....Wagner
Pilgrims' Chorus from Tannhauser.....Wagner
Fantasie, The Valkyrie.....Wagner
Overture, Poet and Peasant.....von Suppe
Ario from Mefistofele.....Boito

Vincent C. Buono, cornet soloist.

Intermezzo, On the Green.....Goldman
Excerpts from Pinaflore.....Sullivan

FOURTH CONCERT, JUNE 9.

Wedding March.....Mendelssohn
Overture, William Tell.....Rossini
Narcissus.....Nevin
Excerpts, Madame Butterfly.....Puccini
Introduction to Act III from Lohengrin.....Wagner
Three Songs.....

Lotta Madden, soprano.

Waltz, The Beautiful Blue Danube.....Strauss
Excerpts from Robin Hood.....DeKoven

FOURTH PROGRAM, JUNE 10.

War March of the Priests, from Athalia.....Mendelssohn
Overture, Oberon.....Weber
Kammerlied Ostrów, Reve Angélique.....Rubinstein
Hungarian Rhapsody II.....Liszt
Nearer My God to Thee.....Mason
Inflammatus, from Stabat Mater.....Rossini

Vincent C. Buono, cornet.

Waltz from Faust.....Gounod
Hallelujah Chorus from The Messiah.....Handel

Thomas James Kelly Pupil Wins Success

Lyda Clarke Darlington, of West Virginia, graduate pupil of Thomas James Kelly, prominent vocal instructor at the Cincinnati Conservatory of Music, gave the following interesting program recently and received excellent notices from the press: My Lovely Celia, Old English Melody, Arranged by Lane Wilson; My Days Have Been So Wondrous Free, Francis Hopkinson, First American Composer; Give Me Thy Heart, Colonial Love Lyric, Francis Hopkins; Recit.—Giunse al fin il momento, from Marriage of Figaro, and Aria—Deh Vieni Non Tardar, Mozart; Avril pose ses pieds lents, Paulin; Tes Yeux, René Rabey; Charmant papillon André Campra; Chanson Norvégienne, Felix Fourdrain; Recit.—O Welcome Now, and Aria—O How Pleasing to the Senses, from the Seasons, Haydn; The Swan Bent Low, and A Maid Sings Light, MacDowell; Now Sleeps the Crimson Petal, Roger Quilter; The Bells of Sevilla, Homer Samuels; Never the Nightingale, Charles Hueter.

Of the concert, the Cincinnati Enquirer had the following to say:

A recital of interesting arias and songs was given Friday evening, May 25, at the Cincinnati Conservatory of Music by Lyda Clarke Darlington, soprano, pupil of Thomas James Kelly. Miss Darlington, whose work has been heard a great deal in Cincinnati and whose voice has been spoken of highly, gave a splendid illustration of good schooling by her capable handling of the seldom heard recitative and aria from The Seasons by Haydn, Oh, Welcome Now, and Oh, How Pleasing to the Senses.

Florence Hammon's Pupils in Recital

The first program in a series of recitals by junior students of Florence Hammon's School of Piano in St. Louis, Mo., was held on May 12. The program follows: The Bumble Bee (Rea), Marjorie Palmer; Memories (Bjarne Rolseth), Ruth Rothschild; The Goblins (N. L. Wright), Elizabeth Wright; A Garden of Dreams (MacDonald), Mary Frances Grote; Hungarian Rondo (Potstock), Teddy Robinson; Melody—after Mendelssohn (N. L. Wright), Madonna Ready; Teasing (Von Wilm), Elizabeth Woolley; A Dream—from One Thousand and One Nights (Reinecke),

Betty Cox; Among the Gypsies (Janeke), Elizabeth Lloyd; Savoyard Boy (Reinhold), Norville Brasch; A June Morning (Marschal-Loepke), Carol Berger; Gladys at Play (Mokrey), Eleanor Hopkins; Waltz (Dennee), Mercedes Knoch; Witches' Revel (Schytte), Edna Jean Russel—demonstration of musicianship work; A Day in Springtime (Risher), Virginia Moser; Serenade (Oleson), Marchessa Worcester; Butterflies (Goodrich), Arline Anderson; Scherzettino (Goodrich), Lois Lompin; Theme from sonata in A major (Mozart) and Pappillons (Goodrich), Marjorie Lasar; Caprice (Goodrich), Elizabeth Seaman; Tarantelle in A minor (Dennee), Betty McCarty; Waltz (Schubert) and Prelude (Heller), Mary Hawks; Elfentanz (Grieg), Nocturne (Thompson) and Intermezzo Orientale (Rogers), Hadley Yates.

Jessie Fenner Hill Studio Recital

Jessie Fenner Hill, New York vocal teacher, entertained her many friends on May 26 at her beautiful and spacious studio in the Metropolitan Opera House building, 1425 Broadway. Although a recital, the affair was in the form of a reception given by the charming hostess and assisted by several of her pupils.

A delightful musical program by seven of her artist pupils was rendered, the participants being Gloria Doyle, Georgianna Moore, Amelia V. B. Coleman, Lucille Grace Douglas, E. Jeannette Thomas, Rudolph Fornell and Josephine Martino. Of these, the outstanding artists were Josephine Martino, E. Jeannette Thomas, Amelia V. B. Coleman and Rudolph Fornell.

It is needless at this late date to dwell on the merits of Mrs. Hill's method. Suffice it to say that the seven young singers, or rather artists, which they all proved to be, reflected great credit upon Mrs. Hill's work. Each and every one revealed the same careful training and development, but without destroying individuality.

The program comprised works by Sibella, Hueter, Mana Zucca, Rossini, Puccini, Charpentier, Wennerberg, LaForge, Campbell-Tipton, Clark, Lieurance, Saint-Saens, Watts, Phillips, Mendelssohn, Finden, Spross and Staub. The accompanists were Julio Osma and Mrs. Elizabeth Bradish. Following the musical program refreshments were served.

Hempel Gives "Jenny Lind" Concert in London

London, May 28.—Exceptional enthusiasm greeted Frieda Hempel at her Jenny Lind concert at the Royal Albert Hall, London. Dressed in costumes of the period, the whole concert was an exact replica of one of those given by Jenny Lind in her prime, and was attended by similar success. The program included Casta Diva (Norma), some Schubert and Schumann, the aria with two flutes from L'Etoile du Nord by Meyerbeer, Taubert's Bird Song and Home Sweet Home. G. C.

Harriet Bellman Offers Scholarships

Harriet Bellman, American pianist and teacher, offers scholarships to two talented pupils during the summer months, one free and the other partial. Young pianists desirous of benefiting by this offer, should at once make application to Mrs. Bellman at her studio, 239 West 72nd street, New York.

John Heath Returns from Tour

John Heath, assistant director of the Leschetizky Institute of Piano in Paris, has recently returned to that city from some very successful recital appearances in the principal cities in the French Riviera, Nice, Cannes, Monte Carlo and the Island of Corsica. This was Mr. Heath's first concert tour on the Riviera and it speaks well for him that he was immediately engaged to play next season with four of the symphony orchestras there, in the three cities named above and Marseilles in addition.

The trip to Corsica, ten hours by boat from Nice, was peculiarly interesting. Mr. Heath gave a recital at Ajaccio and enjoyed the demonstrative enthusiasm of the audience of Corsicans with a fair sprinkling of foreigners. There are few concerts at Ajaccio and the inhabitants seem to be music hungry, "a rare and agreeable condition of affairs for the artist in these days," says Mr. Heath.

The season just ended has been a very busy one for the Leschetizky Institute of Piano, and Mme. Leschetizky, the director, and Mr. Heath report interesting talent



JOHN HEATH

in their classes. The two directors arrange their concert trips so that one is always at the Institute to give lessons and personally supervise the work of the assistants who teach the less advanced pupils. The school expects to be located in its own house, 22 Rue Viconti, VI, this month, where a special summer course for artists and teachers will be held.

More Dates for Estelle Gray-Lhevinne

The following are future appearances for Estelle Gray Lhevinne: June 25, University of Virginia, Charlottesville, Va.; 26, State Normal, Shephardstown, W. Va.; 28, State Normal, Indiana, Penn.; 29, State Normal, Slippery Rock, Pa., and July 2, Boston, Mass.

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**Rendition of Matthias Passion Finds Intelligent Response—
Eastman School Commencement Activities—Local Boy
Soprano Returns Home as Concert Tenor—
Maennerchor and Other Concerts**

Rochester, N. Y., June 2.—An interesting event of the spring musical season was the presentation of the Bach Passion According to St. Matthew by a chorus of ninety voices and an orchestra of thirty-five pieces in Convention Hall, on May 23. The production was prepared entirely by Guy Fraser Harrison, organist of St. Paul's Episcopal Church and a teacher at the Eastman School of Music, who gave a similar performance a year ago in St. Paul's Church with such success that he was urged to undertake a more elaborate production this year. The performance was witnessed by an audience that showed an intelligent interest in the music which was considered an indication of the possibilities for developing a public response to Bach music. Mr. Harrison announced that the proceeds of the concert were to be used in the establishment of a permanent Bach society for Rochester similar to the famous Bach choir of Bethlehem, Pa. The production was of finished excellence and won hearty commendation. The mature voices were supplemented by the choir boys of St. Paul's Church. The soloists were Lucille Davis, soprano; Mildred Lewis, contralto; Charles Hedley, tenor, and Frederick Benson, baritone (all local artists).

EASTMAN SCHOOL ACTIVITIES.

Commencement activities at the Eastman School of Music have been in progress for two weeks beginning with a concert by the Eastman School orchestra, conducted by Selim Palmgren, on May 18 in Kilbourn Hall. The program included Haydn's symphony in B flat major, the Boccherini minuet (for strings), a Berceuse by Jarnefelt and a series of musical episodes from Mr. Palmgren's own historical musical play, Duke John. The soloists for the concert were Santina Leon and Veronica McCarthy, who sang the Ortrud and Elsa duet from Lohengrin, and Marion Keeler, a young coloratura soprano, who won warm applause by her singing of the Mad Scene from Hamlet.

An equally interesting event of the Eastman School commencement was the performance of two operas, Hansel and Gretel and Pagliacci, by the students of the new operatic department of the school. The operas were the first presented by students and were received with every evidence of interest and appreciation. Those who took principal parts in Hansel and Gretel were Stanley McClelland, Lulu Piens, Dorothy Pringle, Helen Wilson, Florence Bradley, Adelaide Tweedle, Christine Henkel, Hazel Miles and Maxine Kisor. In Pagliacci the leading parts were filled by Lucille Davis, Charles Hedley, George Frank, Theodore Fitch and Philip Van Tassel.

On May 29, in Kilbourn Hall, the following advanced students gave a recital in connection with the end of the Eastman School year: Florence Alexander, Bertha Keating, John Thompson, Christine Henkel, Allison MacKown, Florence Bradley, Ruth Mabee Vick, Lyndon Croxford, Claribel Banks and Elizabeth Buck.

Another class of advanced pupils was heard in recital, the following appearing: Margaret Williamson, Maxine Kisor, Jerome Diamond, Wilton Burke Owens, Dorothy Dodd, Estelle Holroyd, Ruth Vick, Constance Finckel, Edna Richardson and Ruth Northrup.

BOY SOPRANO RETURNS TO HOME TOWN CONCERT SINGER

Robert J. Naylor, a former Rochester church tenor and before that a well known boy soprano, returned to his native city to give a recital in the Corinthian Theater. He was met by a large audience of friends who gave him an enthusiastic reception. Mr. Naylor has been studying for six years and has received offers of grand opera engagements in South America and Italy. His program included a variety of operatic arias and songs which he sang admirably. His accom-

panist was Gordon C. Laidlaw, also a former Rochesterian but now of New York.

POPULAR SINGING BODY AGAIN PLEASES.

The Rochester Maennerchor gave its sixty-ninth annual concert on May 15 in Masonic Temple, under direction of F. Eugene Bonn. It sang a varied and attractive program with the finish that has made it one of the best known of local singing institutions. John Paul Bonn won special applause with his solo number. Other soloists were Max Toor, violinist, and Margaret Daigman, soprano, with Dorothy McHale as accompanist.

PIANO RECITAL BY EASTMAN SCHOOL EXPONENTS.

Roslyn Weisberg, well known pianist and graduate of the Eastman School of Music, gave a recital in Kilbourn Hall playing the Beethoven Appassionata Sonata and pieces by Chopin, Debussy and Sain-Saens. Miss Weisberg is a pupil of Raymond Wilson, coming with him from Syracuse to Rochester when the Eastman School was opened. For the last year she has been much in demand as accompanist at Eastman School recitals.

Harry W. Watts, another of Eastman School's advanced students, gave a piano recital. His program included the Beethoven E flat major sonata and short pieces.

SCHOOL CHILDREN IN INSTRUMENTAL ENSEMBLES.

The second annual concert by the combined instrumental classes of the public schools brought nearly 420 pupils to the stage of Convention Hall under the direction of Jay W. Fay. An unusual feature was the choir of twenty-eight flutes playing Titl's Serenade. Another novelty was the playing of a gavotte by a string choir including 105 violins. There were numbers also for violas, cellos, French horns, clarinet and bassoon ensembles and some for saxophones, trombones and cornets. The junior orchestra contained 170 young musicians and the advanced orchestra and band was carefully organized to invite comparison with professional organizations. This work among the school children is only two years old but has brought striking results. Many of the young musicians use instruments donated by George Eastman.

NOTES.

The Business Women's Club gave a musicale on May 15 at the club rooms. Those who took part were Marion Rose O'Neil, Florence Bradley, with Elizabeth Gillespie at the piano; George F. Frank, with Ruth Mabee Vick at the piano; Ralph Scobell, with Alice Wysard at the piano; Emily Borchert and Helen E. Curtis.

The musical program in connection with the moving picture entertainment at the Eastman Theater for the week of May 27 was provided by Alexander Roman, concertmaster of the Eastman Theater orchestra, and Edipha McRae, popular vocalist.

Pupils of Gerald Maas, cellist, gave a recital in East High School on June 1. Features of special interest on the program was the cello quartets by four picked pupils. The soloists were Wilton Clute, Albert Caplin and William Carman.

Recitals have been given recently by pupils of Jane M. Templeton, Hermina Dossenhach and Annie Parsons.

H. W. S.

Kiwanians Applaud Sue Harvard

Among the many organizations with which Sue Harvard is a great favorite is the Kiwanis Club. She was chosen as soloist for the International Convention held in Atlanta during the week of May 28, and needless to say her success was instantaneous. Miss Harvard had recently recovered from a severe illness, but her truly artistic singing on



SUE HARVARD

this occasion proved that her voice had not suffered in consequence. In addition to a first class vocal equipment she possesses a charming personality and immediately wins the hearts of her hearers.

The first night of the convention the soprano sang to an audience of 6,000 and was applauded to the echo. That afternoon she was heard at a big reception given at the Heinz home. Miss Harvard sang at three dinners on the evening of May 30, appearing for the Capitol District, for the clubs from North and South Carolina and for the representatives of the Pennsylvania clubs. While in Atlanta Miss Harvard sang for Colonel Peel, the chairman of the



MYRA HESS,

snapped in Santa Barbara, Cal. Miss Hess will return to America in September to fulfill numerous concert dates.

Music Festival Association of Atlanta, and he was high in his praise of her art.

Miss Harvard will rest during the summer and also prepare for a busy 1923-24 season.

A Resumé of May Korb's Activities

May Korb, coloratura soprano, was the only feminine singer chosen at last year's auditions for the Stadium concerts. She appeared at the Stadium on July 29 with the Philharmonic Orchestra conducted by Willem Van Hoogstraten. Her regular season began on September 2 at the Allentown, Pa., Festival, where she achieved an enormous success which resulted in a direct engagement at Williamsport, Pa., as soloist with the MacDowell Club, Leon Huffmeister conducting, on October 17.

November 8, May Korb made her New York debut in recital at Aeolian Hall, receiving enthusiastic praise from the critics. November 22 brought an engagement at Jersey City, as soloist with the United Singing Societies of Hudson County, George Friedgen conductor.

On January 15 the Newark Symphony Orchestra gave its mid-winter concert with Miss Korb as soloist. January 18 she gave a recital at Columbia University, where she was enthusiastically received.

February 8 brought a reengagement at Rahway, N. J., on February 20 Miss Korb gave a very successful recital at Dartmouth College, Hanover, N. H., with Charles Raymond Cronham at the piano. This concert resulted in a reengagement for next season.

Mr. Friedgen again engaged this soprano for a concert with his New York Society, the Uhlund-Bund on March 12. Miss Korb's next appearance was with the Sittig Trio at Wallace Hall, Newark, N. J., where she sang a Mozart aria with violin and solo numbers with cello obligato. The critics called her a Mozart singer "par excellence."

During music week Miss Korb sang at Town Hall, N. Y., with William Simmons, for the League of Youth. The same week she was scheduled to appear at the Hotel Astor as soloist at the annual Breakfast of the New York Fresh Air Fund Society. June 1 brought an appearance at Elizabeth, N. J., with the Fidel Maennerchor. In July Miss Korb will sing in New York and then spend the remainder of the summer at Lake George preparing next season's programs with Marcella Sembrich.

In addition to these concert engagements and many postponements of dates for next season, Miss Korb sang at several private musicales. She also holds two important church positions, one at South Park Presbyterian Church, Newark, and the other at Temple B'Nai Jeshurun.

Miss Korb is booked exclusively by Concert Direction, Annie Friedberg.

Philadelphia's Tribute to John Barnes Wells

Harriet Ware and John Barnes Wells recently visited Philadelphia to give a joint recital for the Contemporary Club, and a column of press comment (the clipping, but not the name of the paper, is before us) says many fine things of tenor Wells, in part as follows:

In interpreting Miss Ware's songs Mr. Wells not only served her with graciousness and sympathy, but by his understanding of them, musical intelligence, good taste and pure diction clearly conveyed to the audience their import. He also was heard in his own Dream Port, finely descriptive of a child drowsing into the land of dreams, and the humorous Two Little Magpies, thumb marks further evidence of his interest in children, and a merry concert dealing with a French bulldog and a butterfly; Loomis's In the Foggy Dew and Burleigh's Go Down, Moses. He was in good vocal condition. His tones had the purity, sweetness and sympathetic quality that, allied to his knowledge of what constitutes good art in singing, always makes the hearing of them an agreeable experience.

Münz to Make Philadelphia Debut

Mieczyslaw Münz has been booked as soloist with the Philadelphia Philharmonic Society on December 16 next, thus adding to the long list of engagements the sensational young Polish pianist will fill next season in this country. Mr. Münz is now in Europe, where he is making many concert and recital appearances.

Leginska With St. Louis Symphony in February

The exact dates for Ethel Leginska's appearance as soloist with the St. Louis Symphony Orchestra, under Rudolph Ganz, next season have been fixed for Thursday and Friday, February 7 and 8, on the pianist's return from her Pacific Coast tour in December and January.

Ethel Frank Summering on Long Island

Ethel Frank, soprano, who will be remembered by her recitals in New York and Chicago last season, is summering in Rockville, Long Island. Miss Frank is an ardent tennis fan and plays a very strong game. She is also devoting part of her time to preparing programs for the coming season, which promises to be a very active one.

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where a six weeks' music course will be conducted during June and July. After a most successful year the winter session closed on May 29. Bryn Mawr is an ideal place in which to combine summer study with pleasure. The surrounding country is as beautiful as in any other suburban district in the United States, and while only ten miles from Philadelphia it offers country life and country sports. The school itself is surrounded by large, beautiful grounds, well adapted for out-door plays and games. The athletic field provides space for tennis, hockey, and basket-ball. Students also can enjoy golf. Edith Hatcher Harcum is at the head of the school, and the instructors she has chosen for each department are all highly trained specialists from the best American and European colleges.

EVELYN MACNEVIN BELIEVES MUSIC WILL DISSOLVE HATRED

Evelyn MacNevin, young Canadian born contralto, whose finished art and charming personality brought her to the forefront with lightning rapidity following her successful appearance in New York as well as in leading Western and Canadian cities during the past season, returned to her New York home, where she is hard at work preparing programs for next season.

Miss MacNevin is now under the exclusive management of R. E. Johnston, who is booking her for the season 1923-24. Her musical education has been a very thorough one, embracing many branches of the art. At an early age she commenced the study of violin and piano, progressing so satisfactorily that her parents took her to Europe for further study. That she possessed a voice worthy of development was discovered at the age of eight when she was prevailed upon to sing before a gathering of singers and musicians. Frau Schmalfeldt, of the Hanover Opera, said "Never have I heard such range and volume in a child so young," and advised the young singer to develop her rare gift. This advice opened a new field for future activities, and prompted Miss MacNevin to devote her entire time to vocal study.

Miss MacNevin made her New York debut as a singer in recital at Aeolian Hall on April 8, 1921, when she received unanimous praise from the metropolitan press. The Tribune said: "Evelyn MacNevin, contralto, disclosed a remarkably fine and naturally opulent voice, wide in range and dramatic in quality. Her natural bent lies in the direction of emotional music. As an interpreter, she displayed intelligence and authority. Her voice is beautiful and her diction fine." The Times remarked: "Miss MacNevin is a young singer with a contralto voice of fine volume and golden quality which she uses with much freedom to gain expressiveness in poetic text." The Herald stated: "Her voice is one of unusual beauty and volume, and she betrayed temperamental qualities of value. She sang with much warmth and with evidence of training in both technic and style." The Evening Sun wrote: "Evelyn MacNevin is equipped with a large, rich contralto voice. She gave a very satisfying rendering of the Italian group. She sang her songs with intelligent interpretation."

This encouragement from the New York press, prompted the young singer to give a second New York recital which proved equally successful. Her artistic standing spread with remarkable rapidity, and secured for her many concert engagements in Canada, as well as in New York and other American cities.

A representative of the MUSICAL COURIER, eager for information regarding her future plans, called at the MacNevin home, where he was cordially received. Miss MacNevin was rather reluctant to talk on matters pertaining to her art, but finally made the following statement:

"I am much more anxious to talk of what I believe than of what I have accomplished. Whenever a reporter asks for a story I feel so foolish because I realize that I am expected to give an account of myself which aims at making the public conscious of my ability. To me this is really a stupid and conceited thing to do, because I am certain that the people are not interested in what an artist thinks of herself but that they are truly concerned as to her conception of the relation of music to the world. I also feel that it is hopelessly inartistic to boast, for is it not true that one who dedicates herself to music is frankly admitting that she is merely attempting to express interpretation of an ideal? In such a profession perfection is never attainable.

"First and foremost I believe that music should be the means of strengthening racial and international bonds. War to end war is a failure. I feel more and more strongly that the problems which confront the world will never be solved until hatred is destroyed. Music belongs to all people and

it is this spiritualizing, uniting force which in my opinion will eventually bring true brotherhood.

"I am happy to see that folk songs are constantly being given more attention because I believe they are the essence of the struggles and aspirations of the people. As I am of strong Scottish ancestry I shall specialize in the folk lore of this nationality, attempting as best I can to interpret the rich treasures of a musical literature which as yet has been but sparingly investigated.

"It gladdens my heart to see that music is becoming more and more democratized. The masses of people have better opportunity to hear fine music at moderate prices which, however, should embrace not only orchestral concerts but artists' recitals as well."

M. W.

GRACE DENTON'S AIM "TO PROVIDE GREAT MUSIC FOR MANY"

Grace E. Denton, manager of the Rivoli City Concert Course of Toledo, O., has obtained the Rivoli Theater, the largest and most beautiful theater in that city, for the presentation of her attractions during the coming season. Before this the management of the theater refused to have its regular routine interrupted, but Miss Denton has been fortunate in securing it for evening concerts. Those appearing under this enterprising young woman's direction in 1923-24 include: John McCormack, Ernestine Schumann Heink, Frieda Hempel, Anna Pavlova and her Ballet Russe with symphony orchestra, the Cleveland Orchestra with Renato Zanelli, baritone of the Metropolitan Opera Company, as soloist, and Charles Hackett, tenor, in joint recital with Lionell Tertis, viola player, who will be heard in this country for the first time next season. A date for the Chicago Opera also has been arranged.

In commenting upon the plans of Miss Denton, the Toledo Daily Blade of recent date said in part:

"I shall aim for genuine satisfaction of patrons," Miss Denton says. "I want them to make suggestions and to feel that the course belongs to them. If an artist is unable to appear as advertised I think it is only just to return the money paid and I shall most certainly do this. I want the concerts to be such that Toledo will be proud of them as a local asset."

SUMMER DIRECTORY

B	
Bachman, Edwin	Europe
Bloch, Alexander	Lake Placid, N. Y.
Hori, Lucresia	Barcelona and Italy
Britt, Horace	Woodstock
C	
Cahier, Mme. Charles	Europe
Carrera, Olga	South America
Clemens, Clara	California
Crimi, Giulio	Rome, Italy
Crooks, Richard	Villa Park, Monmouth Co., N. J.
D	
Danise, Giuseppe	Ravinia Park, Ill.
David, Annie Louise	San Francisco
Davis, Ernest	England
De Luca, Giuseppe	Rome
Dilling, Mildred	France
E	
Easton, Florence	Ravinia Park, Ill.
Errolle, Ralph	Long Island
F	
Farnam, Lynnwood	London
Ferguson, Bernard	Cincinnati, Ohio
Foster, Fay	Lavallette, N. J.
Foster, Frances	Europe
G	
Gerhardt, Elena	Germany
Gianini, Dusolina	Pleasantville, N. J.
Guider, Cecelia	Europe
H	
Heifetz, Jascha	Europe
Hollman, Joseph	France
K	
Kellogg, Lucille	Rome, Italy
Kingston, Morgan	Ravinia Park, Ill.
Knoch, Ernest	Munich, Bavaria
Kochanski, Paul	Europe
Kouns, Nellie	England
Kouns, Sara	England
Kreiner, Edward	Pittsfield, Mass.
Kuns, Vada Dilling	Lumberville, Pa.
L	
Lauri Volpe, Giacomo	Ravinia Park, Ill.
Leginska, Ethel	London, Eng.
Lennox, Elizabeth	Darien, Conn.
Letz, Hans	No. Hackensack, N. J.
Levitaki, Mischa	Avon-by-the-Sea, N. J.
Lucchesi, Josephine	Ravinia Park, Ill.
Luikar, Pavel	Newport, R. I.
M	
Maier, Guy	Paris
McCormack, John	England
Meader, George	Europe
Milligan, Harold	Long Island
Miura, Tamaki	Europe
Morrison, Gladice	Lake Placid, N. Y.
Munz, Mieczyslaw	Europe
Muzio, Claudia	Buenos Aires, S. A.
N	
Nevin, Olive	Sewickley, Pa.
Nikisch, Mitja	Germany
Novello, Marie	London, Eng.
O	
Ornstein, Leo	Lake Orion, Mich.
P	
Paderewski, Ignaz	Europe
Pareto, Graziella	Ravinia Park, Ill.
Pattison, Lee	Chicago, Ill.
Potter, Howard	Chicago, Ill.
R	
Raisa, Rosa	Italy
Rethberg, Elizabeth	Ravinia Park, Ill.
Rimini, Giacomo	Italy
Rogers, Francis	Shinnecock Hills, L. I., and New York City
Rosati, Enrico	Lake Orin, Mich.
Rubinstein, Arthur	Europe
Rubinstein, Erna	Europe
Ruffo, Titta	Rome
S	
Salmond, Felix	New Canaan, Ct.
St. Denis, Ruth	Petersboro, N. H.
Schipa, Tito	Ravinia Park, Ill.
Schwarz, Josef	Italy and the Orient
Scott, John Prindle	MacDonough, N. Y.
Shawn, Ted	Spain
Southwick, Frederick	Minneapolis, Minn.
Sparks, Lenora	California
Spiering, Theodore	Berlin
Stuart, Francis	Los Angeles, Cal.
Sylvia, Marguerite	Europe
T	
Telva, Marion	Ravinia Park, Ill.
Tokatyian, Armand	Ravinia Park, Ill.
V	
Van Emden, Harriet	Holland
W	
White, Roderick	Paris, France

A wide experience in musical affairs makes Miss Denton particularly fitted for the work she has taken up in Toledo. After attending Oberlin college she taught piano, voice and public school music for several years, serving as supervisor of music in the government schools of Porto Rico for three years. For two years she was on the editorial staff of the MUSICAL COURIER in New York city. Subsequently she became a concert manager and has traveled for various booking agencies. Her most recent activities were in Detroit, where she was associated in presenting concerts in Orchestra Hall.



James H. Rogers
Cleveland Plain Dealer
"He played with scintillating brilliancy, with brightness and clarity of tone and with complete control of the technical requirements, which were formidable enough. Withal there was a compelling verve that was quite irresistible, and moved his hearers to storms of applause."

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VIENNA CELEBRATES SECOND ANNUAL REGER FESTIVAL

German Composer's Works Arouse Great Enthusiasm—International Society Makes Vienna Debut—Giorgio Polacco Conducts Walküre—Roland Hayes and Huberman Outstanding Soloists

Vienna, May 15.—The Reger Festivals of the German Reger Society are an institution parallel to the annual Brahms Festivals of the Brahms Society and were inaugurated with great success in Breslau last year. Like the initial one, this second festival has taken place in the presence of the composer's widow and prominent disciples both in Austria and Germany. Its success again was such as to invite speculation as to the great and still growing vogue of Max Reger and Gustav Mahler as compared to the unchangingly cold attitude encountered by these two composers in Anglo-Saxon countries, and particularly America.

The problem is not a simple one, since either one of the two countries—Germany or America—must be fundamentally wrong in the matter. With the serious German musician, Reger and Mahler (and Bruckner may well be added to the list) are classics pure and simple, and to doubt their greatness is considered nothing short of heresy. The one explanation possible is that Mahler's deep naïveté, or Bruckner's fervently mystic piety, as expressed in their gigantic works, are too essentially Teuton to appeal to the more practical and wide-awake American mentality.

With Reger the case seems much the same. To Americans, music is too essentially a matter of the senses to allow of their taking to the brooding fancy, the architectural ingenuity and the baroque ornamentation of Reger's music, which (notwithstanding any protest) is nothing less than Bach's idiom translated into the more intellectual language of our time.

FOUR DAYS OF REGER.

The four days' Reger Festival of the German Max Reger Society, which took place here in the presence of many visitors from Germany, among them the composer's widow, gave a fair survey of the enormous productiveness of this man who seems to have had the astonishing capacity of writing a half dozen fugues between two uncouth jokes or two huge glasses of Bavarian beer. There was an organ concert by Franz Schütz, a chamber music evening given by the Mairecker-Buxbaum Quartet, and two orchestral concerts, enlisting the services of the Philharmonic Orchestra, the Vienna Symphony Orchestra, Anna Erler-Schnaudt, contralto, and Leopold Reichwein, who accomplished the stupendous feat of conducting these, as all his other concerts, completely from memory.

Enthusiasm ran high after the closing number of the festival—Four Tone Poems, inspired by paintings of Böcklin—which are of such sublime beauty as to make one wonder at America's judgment. But, whatever the attitude of foreign countries may be, there can be no doubt of the deep love and esteem in which Reger is held by Central European music lovers. Owing to the present economic conditions, attendance from Germany did not come up to the expected total; but the Vienna public crowded the orchestral concerts, and artistically the festival was an unprecedented success.

THE CONTEMPORIES BEGIN.

The Vienna branch of the International Society for Contemporary music has made its debut at last—late, but not too late. Rather too early, a pessimist might even be inclined to say, for Vienna is a particularly bad soil for progressive ideas in all things, and especially so in musical affairs. Not that conditions in other countries are ideal. Only yesterday Bruno Walter, just back from American success and brimful of enthusiasm over the wonderful qualities of American orchestras in general and Mr. Stokowski's Philadelphia organization in particular, had a few interesting things to relate on his attempts to enforce Arnold Schönberg's Verklärte Nacht upon a Rome audience a few months ago. Nine-tenths of the piece was drowned in a tremendous uproar mingled of catcalls, whistling, screaming and a few scarce signs of approval which at times rose to such dynamic strength as to all but frustrate Walter's attempts to keep his brave men together. And Arnold Rosé, fresh from his Italian tour, reported a similar reception for one of Schönberg's string quartets.

So it was that the first concert of the International Society's Austrian section, took place under most difficult outward conditions. The hall harbored merely a handful of people—some real enthusiasts among them who had come with an open heart and mind—and of the "big" critics, only two rose to the occasion. The program, indeed, was far from excitingly radical, opening with Busoni's excellently worked but none-too-inspired toccata, and comprising some early Schönberg songs, the infinitely "atmospheric" Chansons de Bilitis of Debussy, and Artur Honegger's violin sonata, which, with its César Francian influence, bears all the earmarks of a promising opus 1. The spice of the evening was furnished by Bela Bartók's suite, op. 14, his Nenie No. 2, and the Ballad from his Fifteen Hungarian Peasant Songs. Emmy Heim was the vocalist, Christa Richter the violinist of the occasion, but the lion's share fell to that untiring exponent of the unusual in music, Friedrich Wührer, who played the piano part in the Honegger sonata, as well as the Busoni and Bartók pieces, with remarkable virility. Two days previously, Wührer, together with Mary Dickenson-Auner, had given the first public performance here of the violin sonata, op. 5, by Paul A. Pisk, to which casual reference has previously been made

in these columns. Surrounded as it was by two much more moderate compositions—a strongly Wagnerian one-movement string quartet by Walter Klein, and a rather operatic piano quintet by Benno Sachs—this "atonal" piece sounded daringly modern. Yet, having previously heard the sonata in a private circle, your correspondent found little difficulty in following its intricate thematic texture; the second movement of the work especially sounds beautiful and is full of real rhythm and swing.

POLACCO AS A WAGNERIAN CONDUCTOR.

Two somewhat "exotic" visitors have created a lasting impression here, and both came, more or less directly, from the U. S. A.: Sig. Giorgio Polacco, the Chicago Civic Opera's famous chief, and Roland Hayes, the justly famous negro tenor. Polacco, who had stopped off here casually to conduct a more or less improvised performance of Aida at the Volksoper, soon found out that he had come to stay, for a while at least. He spent more than a week here, and he was about the busiest man in town, seeing friends (and even relatives who suddenly bobbed up to greet their famous namesake), hearing concerts and operas, and receiving artists eager for a Chicago engagement. And he is to return for Director Schalk has invited him to conduct the Verdi Requiem at the Staatsoper in June.

The piece de resistance of the Chicago conductor's stay here was a performance of Die Walküre at the Volksoper, with Polacco at the desk. It was the outcome of numberless painstaking rehearsals (of an accuracy quite unusual at that theater, according to the verdict of all participants) and it proved a small sensation. Though Sig. Polacco's reading of the score may not have been "traditional" (horrible word!) at all times, it surely disclosed all the music there is in it. He dwelt upon the cantabile passages with a vengeance, and the dramatic climaxes had all the crashing force of a Veridian stretta.

TRIUMPHS FOR ROLAND HAYES AND HUBERMAN.

Polacco's memorable Walküre has taught the Viennese the lesson (long familiar to New Yorkers since the days of Toscanini) that it does not necessarily take a German to conduct Wagner with authority and genuine artistic spirit. But a still stranger experience was held in store for them by Roland Hayes, the remarkable negro, who sings Schubert or Brahms with a perfection of German diction and an understanding of their innermost meaning which is truly baffling. I do not recall ever having heard Du bist die Ruh sung with a more lovely legato and a more masterly repose. Coleridge-Taylor's Onaway, Awake was of course flesh of his own flesh, and the whimsically plaintive Negro spirituals (all Vienna has fallen in love with them) disclosed the centuries-old grief, which is the inheritance of the Negro race, in a touching manner. Hayes' mezza voice is bewitching and more than makes up for a certain harshness disclosed in occasionally guttural high forte tones. The sensational success which fell to this singer (and which was infinitely more than a surface sensation) resulted in a second concert, given before a sold-out and enthusiastic house.

The return of Bronislaw Huberman, as always, was one of the towering events of the year. His admirers here are legion, and in fact, as far as the Vienna verdict is concerned, Huberman is easily the star among violinists. The two concerts originally announced and given to overflowing halls were followed by two more recitals, and at least one more appearance this season is practically assured. Huberman has matured remarkably on his American tours. Formerly he was the violinist of the adagio movements, meaning the "poet among violinists;" he has now gained in virile strength and analytical abilities to an astonishing degree.

KARSAVINA—AND THE VIENNA SCHOOL.

On the whole, it will be seen that this has been a month of sensations. Nor is the list of recent sensations complete without allusion to the re-appearance of Tamara Karsavina, who came back here after an absence of some twelve years. She created a stir here, then, with Nijinsky as her partner, but, notwithstanding all her dazzling qualities, the sensation has somewhat faded since. She is, if possible, even more perfect technically than she was then. But memories of Pavlova loom up, and in her shadow Karsavina was a slight disappointment. Withal, hers is tiptoe-art, and her limited repertory, just like her somewhat frozen smile, smack of the mechanical. There is, in her interpretation of Saint-Saëns' Swan, little of the elusive poetry and ethereal beauty which Pavlova lends to this old favorite, and the flame of Karsavina's art, while it shines brightly, gives little warmth to the spectators. Her handsome young partner, Pierre Vladimiroff, completely disappears besides such artists as Nijinsky or Mordkin. After all, one wonders whether the Russian school, as exemplified by Karsavina, is not a little obsolete by now.

The answer to this question is decidedly in the affirmative when applied to the Vienna school of ballet art. No more pitiful exhibition of conventional hopping could be imagined than the recent semi-public productions of the Staatsoper's ballet school pupils, ranging from little youngsters to grown-up (very grown-up!) dancers. These people, to be sure, are taught all the rules of body exercise and

tiptoe-dancing, yet their instruction is palpably a purely physical affair, and the mission of dancing as an expressive art is not even being intimated to them. It is a painful experience to see so much time and—in some cases—talent wasted upon so hopelessly conventional and unproductive an undertaking. And more painful still to think that billions are being wasted upon the maintenance of this useless ballet school at the Staatsoper, which might more profitably be invested upon important operatic productions.

The staging and costumes indeed were marvellous at the recent production of the Staatsoper's ballet, given at the Redoutensaal and purporting to show the development of the dancing art from the days of Couperin and Rameau to our time. There were four ballets, including waltzes of Johann Strauss and Ravel's Ma mère l'Oye, the last named being the unfortunate feature of the evening, owing to the decidedly tasteless stage business and scenery. The other three ballets were beautifully produced, and their effect was simply ravishing in the glorious old Redoutensaal. No wonder the Staatsoper has since received offers to take these four ballets on tour to Switzerland and France. The evening on the whole was a revelry of color and light. As for the dancing itself—one had better not speak of it.

PAUL BECHERT.

Mrs. Wilson-Greene Announces Dates

Washington, D. C., June 6.—A superlative list of attractions is offered by Katie Wilson-Greene for the coming season in the national capital. The following artists have been definitely engaged, while others are yet in negotiation: October 29, Bori; November 9, Salvi and the Duncan Dancers; 16, Cherkassky; 22, Hofmann; 23, Alda; 27, Matzenauer and Whitehill; Dec. 3, De Pachman; 7, Homer; 14, D'Alvarez; Jeritta, date to be announced later; January 11, McCormack; 18, Braslau; 25, Seidel; February 6, Kreisler; 15, Hempel in a Jenny Lind recital; 20, Rachmaninoff; 29, Gabrilowitsch; 26, Heifetz; Galli-Curci, March 7; Schipa, 14; Elman, 28. There will also be five concerts by the New York Symphony Orchestra under Mrs. Greene's local direction, on October 23, November 13, December 11, January 15 and February 19, with Samaro, Enesco, Casals, Crooks and Bruno Walter as guest artists.

In Baltimore Mrs. Greene will present the following: Le Pachmann, November 12; Rachmaninoff, November 22; Garden, December 7; McCormack, December 14; Paderewski, date to be announced later; Hempel in a Jenny Lind recital, January 7; D'Alvarez and Gerardy, January 21; Kreisler, February 7; Galli-Curci, February 18; Elman, March 27. The New York Symphony Orchestra will appear on October 24, November 14, December 12, January 16 and February 20, with the same soloists that have been engaged for Washington.

The Richmond concerts sponsored by Mrs. Greene will include: Kreisler, February 8; Paderewski, date to be announced later; Hempel in a Jenny Lind recital, November 20; Elman, March 26; Cherkassky, date to be announced later.

T. F. G.

Port Clinton Choral Society Ends Season

Port Clinton, Ohio, May 28.—The Port Clinton Choral Society gave its fifth concert on the evening of May 7. The program consisted of several miscellaneous numbers and a cantata entitled Naccochee, by James R. Gillette. The assisting artists were June Elson Kunkle, soprano, of Columbus, O., and Clarence Russell Ball, tenor, of Toledo. This society was organized in February, 1921, an outgrowth of the singing of Christmas carols by a community choir. Under the able leadership of its conductor, Olive Christy Kennedy, the organization has made remarkable progress in the two years and a half of its existence. Although Port Clinton is a town of only about 3,800 inhabitants the society has nearly one hundred members and has attracted considerable attention from the musical circles of nearby cities who have commented most favorably on the splendid work which it is doing. It is also proud of the fact that ever since its organization it has been able to finance itself, closing each year with a balance in the treasury.

O. C. K.

Arthur Rubinstein Plays New Works

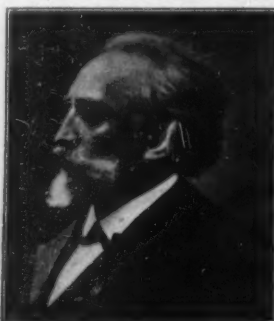
Arthur Rubinstein, the pianist, who will return to the United States in October for a tour to the Pacific Coast, recently played a program of new piano works for the first time in Paris. These compositions consisted of Stravinsky's sonata, Petrushka, founded on the ballet of that name; Promenade, by Poulenc, and pieces by Falla and Szymanowski, all of which were written especially for Rubinstein and dedicated to him.

Peralta in Aida at Polo Grounds

Frances Peralta, of the Metropolitan Opera Company, will be heard in the open air Aida at the Polo Grounds on June 20. She has probably sung with more al fresco opera companies than any other soprano. Mme. Peralta participated in many open air productions on the Coast and later appeared in similar performances in St. Louis. Last season she was leading dramatic soprano with the Ravinia Park Opera in Chicago.

Rethberg Returning

Elisabeth Rethberg, of the Metropolitan Opera Company, will return to this country on June 26 to appear with the Ravinia Park Opera Company in Chicago.



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CINCINNATI MUSIC NOTES

Cincinnati, Ohio, June 7.—A much enjoyed concert was given on June 1 by the combined musical organizations of the East High School, in the auditorium of the school. It was the fourth annual event of this kind and was under the direction of Joseph Surdo. Both instrumental and vocal numbers demonstrated what fine teaching is being given the children in the public schools.

There was another concert in the auditorium of the Lockland High School on June 1, under the direction of E. Ethelbert Fisher. Aside from numbers by the school orchestra, Ruth Stephenson, violinist, played several numbers.

A recital took place on June 5 in the Odeon by Louise Ryder, contralto, from the class of Lino Mattioli, and J. Philip Gartner, pianist, from the class of Albino Gorno, both of the College of Music. It was greatly enjoyed by those present. These young people are candidates for graduation this year.

B. W. Foley, a teacher of voice at the College of Music and a member of the college faculty, has been honored by being made a member of the American Academy of Teachers of Singing. He was selected as the Cincinnati representative.

The Cincinnati Choral and Wurlitzer Concert Company gave its sixty-ninth benefit concert on June 3 at the First Evangelical Church, Cumminsville. The cantata Ruth was sung.

A number of pupils of Albino Gorno of the College of Music, appeared in a piano recital on June 1, in the Odeon.

John Quincy Bass, pianist, from the class of Ilse Huebner of the College of Music, played in the Odeon on May 31. He was assisted by Harriet Sperry, soprano, from the class of B. W. Foley.

Laura Thompson, a pupil of Thomas James Kelly of the Cincinnati Conservatory of Music, was heard in a fine recital on June 2, in Conservatory Hall.

A concert was given on June 6 by Florence Evans, mezzo-contralto, at the Pleasant Ridge Presbyterian Church. She was accompanied by A. O. Palm.

Hazel McHenry Franklin, pianist, a pupil of Albino Gorno of the College of Music, and Uberto Neely, violin pupil of Emil Heermann, presented a delightful program in the Odeon on June 2. Both of these musicians are candidates for post-graduate honors this year.

Lucile Smith, pianist, a pupil of Frederick Shailer Evans of the Cincinnati Conservatory of Music, appeared in recital in Conservatory Hall on May 30.

Elsie Hempel presented her pupils in a piano recital in the Norwood Library Hall on May 31.

The violin and piano pupils of J. Alfred Schehl were heard in a recital on June 5 in Memorial Hall.

The pupils of Lillie Finn were heard in a piano recital on June 6, in the auditorium of the Cincinnati Woman's Club.

The annual luncheon of the Hyde Park Music Club was enjoyed by the active and associate members on June 6. Mrs. Oliver B. Larky was chairman. One of the attractive features was a program given by the Hyde Park Choral Circle, under the direction of Mrs. N. Cornelius Steubing. There were selections by Mrs. Halouk Fikert and piano numbers by Pauline Stemler.

Charles J. Young presented his piano pupils in a recital on June 2, in Memorial Hall.

The pupils of Ottilio Dickersheid of the College of Music were heard in a recital in the Odeon on June 6.

Dan Beddoe, of the Cincinnati Conservatory of Music, presented a number of his pupils in a song recital in Conservatory Hall on May 31.

Pupils of Lilian Arkell Rixford, of the College of Music, appeared in an organ recital on the Odeon on June 1.

Dorothy O'Brien, a pupil of Albino Gorno of the College of Music, was heard in a piano recital on June 4, in the Odeon.

Word has been received that Harold Morris, pianist, and Edwin Ideler, violinist, both of the Cincinnati Conservatory of Music, have been chosen as members of the faculty of the New Jersey Conservatory of Music which was recently organized in Newark. Mr. Morris has also been given the honor of having his compositions selected by the Music Committee of the United States Section of the International Society for Contemporary Music.

Robert Perutz, of the Cincinnati Conservatory of Music, presented a number of his pupils in a violin recital on June 1, in Conservatory Hall, at the Cincinnati Conservatory of Music.

The Cincinnati Choral Club and Wurlitzer Concert Company gave a concert on May 15 in Odd Fellows' Temple, for the benefit of Mr. and Mrs. Harry Lawrence.

Helen R. Scheu entertained the active members of the Norwood Musical Club on May 17, when a program of music was rendered by Mrs. Halouk Fikert, Norma Stueb-ing, Agnes Soellers and Mrs. Charles Hess.

Jessie Deane Crenshaw, a candidate for collegiate honors, was heard in a piano recital at the Cincinnati Conservatory of Music on May 14. She possesses a fine technic and considerable ability as a musician. She is a pupil of Jean Verd.

LaRue Loftin, a pupil of Marguerite Melville Liszniewski, appeared at the Cincinnati Conservatory of Music on May 24 in her graduation recital. She made a very favorable impression upon her audience.

Theodore Niedzielski, a pupil of John A. Hoffman, was soloist at the dedication of the new Christian Church at Maysville, Ky. He has been directing a number of choral organizations in recent months in addition to doing solo work.

Edith Miller, a pupil of Andre de Ribaupierre, gave a violin recital at the Cincinnati Conservatory of Music on May 26. She plays with a fine technic and her recital was much enjoyed.

Olive Terry, pianist; Mary Swainey, soprano, and John Eversman, violinist, of the College of Music, gave a program at the Scottish Rite Cathedral on May 21.

The annual luncheon of the Clifton Music Club was held on May 25 at the Maketewah Country Club. The committee in charge of the program was Mrs. William A. Earle, Mrs. J. H. Thuman and Mrs. Raymond Meyer.

The First Presbyterian Orchestra, under the direction of George R. Myers, gave its annual concert at Memorial Hall on May 25. The program was varied and much enjoyed.

Howard Wentworth Hess, a candidate for post-graduate honors at the College of Music, gave a recital in the Odeon on May 28. He is a pupil of Romeo Gorno.

Marguerite Squibb, a pupil of Marguerite Melville-Lisz-



ROLAND HAYES PLACES FLOWERS ON THE GRAVE OF S. COLERIDGE-TAYLOR

Shortly before Roland Hayes left England for his concert tour in Austria, he paid a visit to Croydon on the southern fringe of greater London, and laid a wreath on the grave of the Anglo-African composer, S. Coleridge-Taylor. This photograph of the eminent American Negro tenor at the grave of the greatest Negro composer, was made in April, 1923, for the MUSICAL COURIER by Clarence Lucas.

niewska, was heard in a piano recital at the Cincinnati Conservatory of Music on May 21.

The Wyoming Institute of Musical Art, John Carlyle Davis, director, gave the final recital of its 1923 class on May 24 and 25 at the Wyoming Club Auditorium.

A pupil of J. Alfred Schehl, Cletus E. Mecklenborg, was heard in a violin recital on May 24, in Memorial Hall. He was assisted by Cecelia Schulte, soprano, and Theodore L. Rohmberg, pianist.

Caroline Rieder Bohmer presented her pupils in a song recital at the East High School Auditorium on May 25. The accompaniments were played by Harry Spangler.

A piano recital was given at the Cincinnati Woman's Club Auditorium on May 25 by the pupils of Anne Cockburn, assisted by Clifford Cunard, tenor. W. W.

Chaliapin to Return in October

Feodor Chaliapin sailed on the steamship Olympic on June 9, after making the unique record of two separate tours to the Pacific Coast in one season. He will sing in London late in June, and will go to Baden-Baden in July for a vacation, returning for his first concert in New York on October 2. His next season will be more strenuous than ever, including ten performances at the Metropolitan Opera and twenty-eight with the Chicago Opera at home and on tour, as well as thirty-five concerts booked by S. Hurok, Inc.

New Italian Operas Successful

Rome, May 15.—I Compagnacci, the new opera by Maestro Primo Riccitelli, favorite pupil of Mascagni, and Michetti's opera, La Grazia, both of them well performed, have made distinct successes here this season. D. P.

Lynnwood Farnam to Visit England and France

Lynnwood Farnam, organist and director of the Church of the Holy Communion, leaves June 19 on the S. S. Mauretania for a three months' stay in England and France.

Louise Homer Goes to Lake George

Louise Homer has left the city for her summer home in Lake George, New York. She concluded her concert tour with an appearance at the Evanston Festival recently.

Arthur Kraft Back from Western Tour

Arthur Kraft, tenor soloist of St. Bartholomew's Church, New York, has returned from a month's tour through the West and Middle West, singing in concert and oratorio at some of the larger festivals that are held each year. Mr. Kraft's festival appearances were at the University of Illinois, Pittsburg (Kansas), Hays (Kansas), and the Ann Arbor festivals.

Charles A. Sink, manager of the latter, wrote.

It was a great pleasure to have you with us at the festival. We have heard a great deal of your fine work and are glad our patrons of the May Festival had an opportunity to hear you. You should be very happy over your fine success.

Mr. Kraft's recitals were at Des Moines, Waterloo, and Mt. Pleasant, Iowa; Port Huron, Mich.; Springfield and Carthage, Ill. At the University of Illinois he sang Samson with Mme. Carolina Lazzari as Delilah. Mr. Kraft was engaged by the St. Louis Symphony Orchestra for this performance, this being the second season he has been engaged by the orchestra to sing on some of its spring tour engagements.

The season of 1923-24 promises to be a big one, as Mr. Kraft has already booked many engagements. During the summer he will be in New York teaching at the LaForge-Berumen studios, with which he is associated.

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MUSICAL EDUCATION

By Alexander Bloch

"You can't kill a talent" is a remark often heard, and like all ready-made phrases it has a sound of finality about it that seems to close the argument. One grows so accustomed to a set combination of words that any variation gives the brain a jog. To mention a few: "Honesty is the best policy" (forgetting that many an honest man has not enough to eat—and I can't imagine that his spiritual satisfaction is sufficient compensation); "Where there's smoke there's a fire" (sometimes the smoke is only a smoke screen); "Early to bed, early to rise, etc." (How about luring the midnight oil?) All these and a hundred other sayings have worn deep grooves in our consciousness, and our ideas run smoothly along these lines of least resistance. Anyone who stops to think can make out a pretty good case for the other side, but we have acquired the habit of swallowing these pat phrases in pill-like doses. It is unfortunate because often these doses are plain dope—generally harmful dope that stultifies our intellect. "War for democracy," "War to end war," "Blessed are the poor," etc.

"You can't kill a talent" is one of these comfortable dope pills. Bad environment and bad influence will kill any talent. And the hard truth is, that in America talents are killed, wasted by the hundreds, just as our vast natural resources are wasted. I am surprised that the powers that be have not invented slogans like "You can't exhaust the water power," "You can't waste lumber." If they would harp on such phrases long enough thousands would accept them as gospel until a few "queer ones" broke the spell—changed the magic combination. I suppose it's really the few "queer ones" those who question the slogans that move the world, and they usually get very little thanks for their pains. If they refuse one of the doses, the worried single-trackers try to force them to take another, such as "If you don't like it here, get out," or "What was good enough for our fathers is good enough for us."

"You can't kill a talent!" Well, how about the hundreds who are poorly trained, who cannot afford to study, who have never had time or opportunity? I know the answering slogans, "America is the land of opportunity." As for opportunity in music America lags far behind. In other countries there are national conservatories with subsidized



ALEXANDER BLOCH

teachers. Musical training is free, or nearly so, as in our public schools and talent has a chance to receive good instruction. Art and science have reached such a state of development that in order to succeed in these fields it is necessary to specialize. Particularly in music the technique of playing must be acquired in early years. National conservatories abroad recognize this fact and subordinate other subjects in the school curriculum to the chosen profession. The schools here begrudge any concession to the future musician. He must pursue the same studies, attend the same number of hours as the others who do not have to devote three or four hours to practise. This is readily understandable in the public school which is necessarily organized for the average student, but it emphasizes the need of specialty

schools for pupils of exceptional talent—public schools of music, national conservatories where other studies are taught but subordinated to the main issue.

I once read the following argument on Americanization: "We're tired of these foreigners. We want American musicians in our orchestras." "Impossible," said the other, "You can have Americans or you can have musicians but not both." I forgave the slur because of the humor. Of course there are plenty of Americans who are musicians and they deserve all credit because they are seriously handicapped at home.

Let us tirelessly agitate until people realize that for the talent a musical education is as vital as the three R's, and the commonwealth owes them a chance. National conservatories with competent teachers and no political entanglements are quite as important as the tariff and the bonus. Business has had its fling these last few years and made a pretty muddle of it. Let us see what art and idealism can do.

Van Vliet Recovering

Cornelius Van Vliet, the cellist, who was prevented from sailing recently for Bermuda because of a fall from his horse while riding in Central Park, which resulted in seri-

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ous injury, will soon leave for Lake Mohonk in order to regain his strength and health. An X-ray examination showed that he had a blood-clot on his head which will take six weeks to cure.

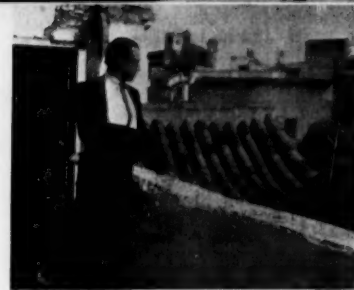
Carolyn Alchin at Berkeley

Carolyn Alchin, the well known specialist on theoretical subjects, with the assistance of a teacher-pupil, will conduct all of the harmony and ear training classes at the Summer Session of the University of California in Berkeley. Two of her teachers will have charge of the same work at the University of Southern California in Los Angeles, and two others will teach at the Summer Session of the Pennsylvania Training School for Supervisors which is directed by Dr. Hollis Dann.

Despite the demands for teaching, Miss Alchin has taken the time to write another book, Keyboard Harmony, which will be published in three parts. The work is planned to precede or parallel the study of harmony, also for those who want a general knowledge of the subject without technical details and the labor of writing. Like her other books, the material is very interesting and very practical. Part I is expected from the press early in June.

Ted Shawn Flies Over the Sahara

Ted Shawn, who has just finished his tour of Northern Africa, on his arrival in Naples, cabled his wife, Ruth St. Denis, that he had made a thrilling flight by aeroplane across the Sahara Desert from Biskra, "The Garden of Allah." Mr. Shawn has reported in recent letters that he has gathered a wealth of material for the performances to be given by him, Miss St. Denis and the Denishawn



TED SHAWN IN SPAIN.

(1) Ted Shawn in front of an old Spanish house in Madrid, which is to be reproduced as a background for an enlarged Spanish suite in next season's repertory of Ruth St. Denis, Ted Shawn and the Denishawn Dancers. (2) In Seville, Spain.

Dancers. While in Spain he engaged a native instructor who gave him an entirely new repertory of Spanish dances. The Spanish section of the Denishawn programs this past season was perhaps the most popular of all, and it will be welcome news to the many admirers of these noted dancers, that many new Spanish features will be added the coming season.

In addition to the new dances, Mr. Shawn is bringing back authentic costumes and properties which undoubtedly will greatly enhance the attractiveness of the performances to come. A good part of this material he has gathered in Tunis and Algiers, as A Night in an Algerian Coffee House with its attendant series of Oriental dances, will be one of next season's novelties.

Haggerty-Snell's Pupils Please

Among the many pupils of Ida Haggerty-Snell who have recently attracted attention, mention must be made of Mrs. MacAtamney, whose beautiful contralto voice and charming personality won for her much admiration and many engagements. Boyd Hanchett, baritone, won laurels at a recent concert, and her piano pupil, Elizabeth Clark, has become quite a favorite wherever heard. Miss Clark possesses talent which enables her to present her various solos in a fascinating manner.

Vreeland Audiences Need No Word Books

The music critic on the Evening Telegram, Syracuse, N. Y., takes time and space to especially praise the diction of Jeannette Vreeland, soprano, and following her recent two-day engagement there with the Cleveland Orchestra, writes of her voice: "It is remarkable for its clarity of expression and purity of enunciation. Miss Vreeland can be followed all through her songs without reference to the program." Songs with words, not songs without words, are what audiences want.

Different Tastes

"Why have you two radios in the house?" asked the visitor.

"Well, mother is strong for grand opera and I enjoy a musical comedy," answered the head of the house.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College (details in issue March 8)—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory (details in issue February 15)—Free scholarships for the summer school from June 27 to July 31. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Philadelphia Conservatory (details in issue March 1)—Free scholarships for the Summer Normal at Beechwood School from July 5 to August 2. P. D. Cone, Eastern Manager, Art Publication Society, 1702 Walnut street, Philadelphia, Pa.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory (details in issue March 22)—Free scholarships for the summer session from June 25 to August 4. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

Lorenz Publishing Company (details in issue April 5)—Three prizes amounting to \$325 for unpublished anthem. Contest ends July 1. Lorenz Publishing Company, 216 West Fifth street, Dayton, Ohio; 70 East Forty-fifth street, New York; 218 S. Wabash avenue, Chicago, Ill.

The Gunn School of Music and Dramatic Art, Inc.—Six scholarships for the summer master classes. The Gunn School of Music and Dramatic Art, Inc., 1254 Lake Shore Drive, Chicago.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Civic Summer Master School of Music—Free scholarships for the six weeks' session, June 25 to August 4. Secretary Civic Music Commission, Box 514, Winston-Salem, N. C.

Ithaca Conservatory of Music—About one hundred free and partial scholarships.—Ithaca Conservatory of Music, Ithaca, N. Y.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Otokar Sevcik—One violin scholarship for his New York class, beginning September 1. Ottokar Bartik, Metropolitan Opera House Bldg., 1425 Broadway, New York.

Alabama State Federation of Music Clubs (details in May 3 issue).—Twenty-eight scholarships in prominent schools throughout the country and with noted private teachers offered to worthy talent in the State of Alabama. Mrs. W. L. Davids, Troy, Ala.

The Society for the Publication of American (Chamber) Music.—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Theodor Bohlmann School of Music—Contest for annual scholarship given by Mr. Bohlmann held September 19. Executive Director, Mrs. Jason Walker, 1156 Union Avenue, Memphis, Tenn.

Andalusia Summer School of Music—Scholarships granted to talented and deserving students. Awards are made by competition. Andalusia Summer School of Music, Mrs. T. F. Plummer, Business Manager, Andalusia, Ala.

Mana Zucca—Scholarship in piano and one in song coaching for next season at Miami Conservatory of Music. Bertha Foster, director, Miami Conservatory of Music, Miami, Fla.

Buffalo Conservatory of Music—Free and partial scholarships in advanced grades. Buffalo Conservatory of Music, 255 Norwood Avenue, Buffalo, N. Y.

Tuesday Musical Club—\$100 for musical pageant representing music from Bible days to the present time. Mrs. Eli Hertzberger, President Tuesday Musical Club, 521 Euclid Avenue, San Antonio, Texas.

Swift & Company (details in issue May 31)—\$100 for the best musical setting of the poem, The Sea, by James McLeod. Contest ends July 1. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

A. De Smit (details in issue May 31)—500 and 300 francs for a number of compositions of a lighter sort. Competition closes November 1. A. De Smit, 187 Faubourg Poissonniere, Paris, France.

Bellman Piano Studio—One free and one partial scholarship to talented students for the summer session. Bellman Piano Studio, 239 West Seventy-second street, New York City.

PLATTSBURGH'S UNIQUE IDEAL

WELL EXECUTED IN MUSIC FESTIVAL

Remarkable Array of Local Talent Enthusiastically Greeted—Pupils of Music Teachers Given Chance for Public Hearing

Plattsburgh, N. Y., May 31.—The opening concert of Clinton county's fourth annual May Music Festival was held in the auditorium of the Plattsburgh City Hall, May 22. From beginning to end the programs of this large musical undertaking maintained a high standard and were greeted by capacity audiences which demonstrated approval. The ideal of the Plattsburgh directors is not to import a dazzling array of artists whose reputable names insure a large success, but to exploit the excellent talent within the city, to thus develop it and insure an interest in music and performance and to give young students of promise a chance to gain experience which will assist them in their future careers. Each year the association comes nearer to a complete attainment of this ideal. To Charles F. Hudson, conductor, and Frederick C. Hudson, associate conductor, is much of the credit due.

PROGRAMS BY PUPILS OF LOCAL TEACHERS.

Two recitals by the pupils of Plattsburgh music teachers filled the afternoons of the two opening days. Piano, violin and vocal numbers made up a varied program which proved most delightful. To many these recitals are the most interesting entertainments of the whole week. Certainly to anyone who has the advancement of the child at heart they are a revelation, showing what can be accomplished in the early years of a musical training, and give a promise of future results of greater magnitude. In both concerts youthful pianists accompanied violin numbers, others equally youthful played violin or piano selections in a manner which would do credit to much more advanced musicians. The untiring efforts of the instructors and the persistent work of the pupils in the preparations of these recitals cannot be over-estimated.

SYMPHONY ORCHESTRA IN THIRD CONCERT.

On May 23 the Symphony Orchestra, Charles F. Hudson conductor, presented a program, assisted by Marguerite Dumas, pianist; Virginia E. Osborn, soprano, and Mrs. E. L. Pettis, contralto. Beethoven's Coriolian Overture opened the program. The other orchestral numbers were Mendelssohn's March from Athalia and Mozart's G minor Symphony. The orchestra has a large personnel, made up of local musicians, and has been trained to a high point of excellence by Mr. Hudson. Their work was both satisfactory and satisfying. Marguerite Dumas proved her ability in her three numbers. Mrs. Pettis sang a group of two songs which were specially delightful and were warmly received. A group of three songs by Miss Osborn won for her new admirers. Both in voice and interpretation her performance was excellent.

JUNIOR ORCHESTRA PLAYS WITH ENTHUSIASM.

The Junior Orchestra, Frederick C. Hudson, conductor; Anita La Croix, pianist, and Joseph Rooney, violinist, furnished the bulk of the fourth concert on the afternoon of May 24. Harold Hartwell, Anna Goldman, Arthur De Grandpre, Charles La Croix and the two afore-mentioned soloists represented the students' orchestra club by violin solos. These young people have taken good advantage of opportunities afforded them in study and public appearance, and produced quite remarkable results. The orchestra presented selections by Verdi, Haydn and Gounod, and the youthful enthusiasm and excellent work made a fine impression on the audience.

FIFTH CONCERT VERY VARIED.

The fifth concert presented the High School Orchestra and the Red Cross Ladies' Sextet, together with a long list of soloists. The orchestra played the opening selection, the Anvil Chorus from Il Trovatore, and the March Militaire by Schubert. The sextet is composed of Mrs. Frank Tabor, Mrs. Hubert L. Barber, Mrs. William E. Cross, Mrs. Howard E. Lee, Mrs. Ernest A. Learned, Mrs. W. C. Thompson and Mrs. E. L. Pettis. Claude Case, violinist, and Margaret Weaver, pianist, were the only instrumental soloists of the evening. Other vocal soloists were Lillian Bartlett, Ruby M. Dame, Mrs. Clifford Hayes, Mary Kavanagh, Mrs. Frank Tabor, Mrs. W. C. Thompson and Mrs. John Tierney. Each year brings new voices to add their share to the pleasure to the patrons. Miss Bartlett was presented this year and her fine singing will always be welcomed. The other soloists are already good friends of Plattsburgh audiences and renewed the good impressions they have made before.

MUSICAL ART CLUB PROGRAM.

A piano recital by Mrs. E. M. Lapham was the attraction of the afternoon of May 25. She was assisted by Mrs. J. D. Townsend, soprano, who was accompanied by Mrs. Fred J. Riley. This program was arranged and given under the auspices of the Musical Art Club. This happy group of musicians offered selections of pleasing variety performed in excellent fashion. Mrs. Lapham prefaced each of her selections with a brief history which added much interest.

MASSED CHORAL CONCERT.

The seventh concert, May 25, presented an ensemble of Plattsburgh singing clubs, the festival chorus and included community singing accompanied by the full orchestra. The arrangement was most informal, there was no dividing line between stage and audience, but all formed one happy group enjoying music. Placed before the choral background were

such splendid voices as those of Frank Provost, Leonard Allen, Edward Gallant, Carl Graves, Virginia Osborn and Ina Featherston.

REPETITION FOR SCHOOL CHILDREN.

The afternoon concert of the closing day of the festival found the auditorium crowded with school children in anticipation of the program arranged especially for their benefit.

The program of the fourth concert was repeated and the numbers announced and explained to the children, so that they might better understand it.

HUMMEL BROTHERS IN FINALE.

The final concert featured a return engagement of the Hummel brothers, assisted by Caroline Howell, a local harpist, who made her first appearance since her study with Salzedo. She handled her instrument in a capable manner. Earle Hummel, violinist, and Stanley Hummel, pianist, both of Albany, presented numbers of a high order and were much enjoyed. Their recital, several weeks ago, proved them to be remarkable musicians, and they were immediately sought as an attraction for the festival. The audience they attracted was so large that it was decided to hold the concert in the high school auditorium. Their artistry furnished a fitting climax for the events of the week, and left the patrons of this year's festival with the impression that they had listened to a week of music which was in every way the finest ever given in Plattsburgh. M. E. G.

Frieda Klink Has a Busy Summer

Frieda Klink was engaged as contralto soloist at Temple Emanu-El, beginning May 1. She was also reengaged for the third year at the Collegiate Church of St. Nicholas. Miss Klink is one of the soloists in the series of concerts at Central Park with Goldman's Band. This is the third season that she has been chosen contralto soloist for the summer concerts. During the month of August Miss Klink will be at Schroon Lake for study with her teacher, Oscar Seagle, and to assist him.

Margaret Farr a Favorite

Margaret Farr, pianist, with Nesta Smith, violinist, represented the Mu Phi Epsilon in the Inter-Musical Sorority program given by Mu Phi Epsilon, Sigma Alpha Iota and Phi Beta Sororities, Sunday afternoon, June 3, at Recital Hall, Fine Arts Building, Chicago. This was the first program of a series to be given under the direction of the Inter-Musical Sorority Council.

Raisa and Rimini Singing in Verona

Rosa Raisa and Giacomo Rimini, of the Chicago Opera, have arrived in Italy and will be heard in operatic performances in Verona on June 20, 22 and 24. They are spending the major part of their vacation at Verona, which is their home town.

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Photo by Mishkin, N. Y.

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REVIEWS AND NEW MUSIC

Books

(E. P. Dutton & Co., New York.)

Camille Saint-Saëns, His Life and Art

By Watson Lyle

This is an ideal biography. In the first part, the life of Saint-Saëns is carefully told with especial attention to the artistic side of it, his teachers, his admirations and the influences which may have directed his career. An entire chapter is then devoted to his artistic powers and outlook, and another chapter to his social life and opinions, after which each phase of his work is dealt with under separate heads: the Concertos, the Symphonies and Symphonic Poems, Chamber Music, Variations, Works for the Stage, Choral Works, Literary Works, and in an appendix a tabulation is made of the whole.

In this one small book the entire story is told, and there remains nothing more to be said. Many musical examples illustrate the text and there is a portrait of Saint-Saëns, supposed to be the last one taken of him.

A book that it is a pleasure to recommend!

MUSIC

(Publishers: J. & W. Chester, Ltd., Goodwin & Tabb, Ltd., and Stainer & Bell, Ltd.)

Madam Noy, Two Nursery Rhymes, Three Romantic Songs, Roud, Conversations, and Rhapsody

By Arthur Bliss

Carnegie had no intention of doing anything for his adopted country when he established a fund for the publication of British music, but, by accident, he has done it, in spite of himself, for the fund has published some of the music of Arthur Bliss, who, though British in fact, is the son of an American father and English mother, and is now living in America. If Carnegie wished to prevent American musicians getting any benefit from his millions (made here!), he should have remembered that there is travel both ways and that British musicians sometimes do come to America.

Mr. Bliss is one of them, and it is to be hoped that he will like us well enough to stay with us. At present he is thoroughly British. There is no evidence whatever of his American parentage in the music we have at hand. But perhaps in time he will drift into the American spirit. If he ever does, he will do something interesting for us. His publications—Madam Noy, Two Nursery Rhymes, published by Chester; Three Romantic Songs, Conversations, Roud, published by Goodwin & Tabb; Rhapsody, published by Stainer & Bell (Carnegie Collection of British Music)—are all interesting, all very modern, all to be associated with that picturesque style that we have come to associate with modern British composers. The Rhapsody is scored for soprano and tenor, who vocalise on Ah throughout, flute, English horn, and strings. Roud is for voice, singing meaningless syllables, flute, clarinet, glockenspiel, side drum, harp and strings. Conversations (being five pieces entitled: The Committee Meeting, In the Wood, In the Ball Room, Soliloquy, In the Tube at Oxford Circus) is scored for flute, oboe, violin, viola and cello. The Two Nursery Rhymes are scored for soprano, clarinet and piano—the first of the two—the other one for soprano and clarinet without piano. Madam Noy is scored for soprano (the queerest poem ever writ) flute, clarinet, bassoon, harp, viola and bass.

As to the nature of this music, it cannot in the least be

FOR NEXT SEASON'S PROGRAMS

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described. To say it was humorous would be to do it an injustice. To say it had a passionate sweep would not express it. It is neither quaint nor solemn. Very complex harmonically and contrapuntally it certainly is, and full of charming little bits of catching melody that haunt the memory. It is rhythmic, and generally vigorous, perhaps one should say healthy. But one feels that the object of the composer is not beauty or sentiment in the ordinary sense of the words, and even the Three Romantic Songs are not at all what we most of us conceive as romantic. They would woefully disappoint the budding swain who wanted something with which to serenade his lady love.

But this is not a criticism. The music, though it seems to fit into no ancient niche, is all of it interesting. There is reason to believe that some of it might, indeed, be popular, and our own idea is that if Mr. Bliss were to be awakened by some very powerful emotion, awakened to a desire to make something big, he would make it. Perhaps America will do just this for him.

(Harms, Inc., New York.)

'Specially Tim, and On My Old Side-Car (two encore songs)

By Frank Waller

Frank Waller makes a specialty of encore songs, the result being that he always produces effective little numbers that are tremendously useful to the concert singer who is doing more or less popular programs. This is appreciated by no one more than by the big concert artists, as the list of those who have used earlier encore songs of his shows, including Anna Case, Farrar, Galli-Curci, Rosa Ponselle, Diaz, Fitzin, Harvard, Lazzari, Macbeth, Martin, Maurel, Maxwell, Peralta, Rea, Romaine, Schipa, Scotney, Stracciari, Sundelius, Teyte, Tiffany, Vicarino. 'Specially Tim has a quaint verse by Bessie Morgan about the young lady who married Tim as being the best way of getting rid of him; and On My Old Side-Car reminds one of a burlesque of I Am Off to Philadelphia.

(G. Schirmer, Inc., New York.)

The Chariot Race

By Homer N. Bartlett

A study suggested to the composer by Gen. Lew Wallace's graphic account of a Chariot Race in Ben Hur, so says the caption, and teachers will be glad to get so picturesque and descriptive a piece. It is rather difficult and not intended for small hands.

(Composers' Music Corporation, New York.)

In Memoriam, Elegy No. 1

By Lodewyk Mortelmans

A very simple, melodic number, with a sort of quiet charm and solemnity which is very pleasing. In form it is something like several of Grieg's famous lyric pieces. Will be found a pleasant companion for a quiet hour.

(Arthur P. Schmidt Co., Boston.)

(Ionian Melody (for violin and piano)

By Edward Ballantine

A very nice, simple little melody for the violin, slow and easy. It runs up into the positions a little and has a few double stops, but these features are introduced in a way that adds little to the difficulty of the piece.

(A. S. Barnes & Co., New York.)

Graded Violin Course, Book I

By Rudolf Luks

A useful little work of twenty-four pages for beginners. There are photographs and diagrams showing positions. Evidently the author is practical and experienced, and much may be expected of the completed work.

(Forester Music Publishing Co., Chicago.)

Little Songs of Optimism

By Lee S. Roberts

This is a very beautiful, illustrated edition of a set of songs apparently intended for children. At least they are very simple and easy. Pretty tunes well arranged.

(Oliver Ditson Company, Boston.)

Concert Study (for piano)

By Emile Forques (1828-1876)

This study, edited by Isidor Philipp, is for the right hand chiefly, and consists of passages of fourths and sixths. A very attractive addition to the literature of the studio. Rather difficult.

(Oliver Ditson Company, Boston and New York.)

Songs of the Spanish Provinces

By Kurt Schindler

These are four songs, numbers 8, 9, 11 and 12, from the series of Songs of the Spanish Provinces—Nightingale of France, Basque Love Song, Look at Her Well, and The Dark Shadow—in which the well known New York conductor and composer, Schindler, provides English text in collaboration with Mary Ellis Opdycke. The Nightingale is a Catalan folk song of two quarto pages, gracefully pretty music continuing throughout. It is the plaint of a maid who has married a shepherd, whose leading goat she has lost; but the Cowherd has found him, and wants kisses for pay. . . . Three stanzas, all harmonized differently, make the song interesting. Range from low E flat to high A flat.

Basque Love Song tells of a rich lad who is unhappy because he is not loved (he should live in New York!) There is real melancholy, loneliness, wistfulness, throughout the song of three pages, which is Schumannesque in contents, the composer being a priest, known in Spain as the foremost representative of the Basque music. He has prepared a book of 1,000 such songs, and is said to be at present studying music in Paris, being still under thirty years of age. Range from low D flat to high F.

Look at Her Well is a lively three-page song, telling of the pretty, gay, dancing Lolita. The music presents complex problem in rhythm, being both 6-8 and 3-4, but sounds spontaneous and capricious. Range from A, middle of clef, to high A.

The Dark Shadow was originally composed for orchestra, and received first prize from the Gallegan Society, in Havana, Cuba. The composer, Juan Montes, is a Galician,

who has done for his province what Grieg did for Norway. Comprised in his arrangements are songs dealing with shepherds, the dance-rhythms of the Molineri, refrains of sowers and reapers, ditties of fishermen and ancient hymns of pilgrims. The country has hills and fjords like Norway, and Montes echoes the music-loving soul of the Galician in it all. The lover has lost his beloved by death, and the music contains much sorrowful melody, harmony of similar sort, and echoes the text faithfully. Range from low F, first space, to D flat, fourth line. (Low B flat and high E flat optional).

FOREIGN NEWS IN BRIEF

FÜRTWÄNGLER QUITS VIENNA.

Vienna, May 15.—The Tonkünstler and Gesellschaft der Musikfreunde societies announce that the activities of both organizations will be merged next season, probably as an outcome of the difficult financial conditions. There will be a series of eight concerts conducted by Leopold Reichwein (heretofore associate conductor with Fürtwängler), Hans Knappertsbusch of Munich, and Clemens Krauss from the Vienna Staatsoper, the latter two being chosen to replace Fürtwängler whose long heralded retirement from his Vienna post, which was the cradle of the fame, will now take place. One concert of the series will be conducted by Bruno Walter.

P. B.

FROM LOCKSMITH TO OPERA SINGER.

Cologne, May 16.—In a song recital devoted to lieder of Wolf, Pfitzner and Richard Strauss, a new baritone named H. Rehkemper proved to be the possessor of a voice which in power and brilliance equals that of the well known German baritones of the day. Rehkemper was a locksmith before his voice was discovered.

DR. U.

PUCCINI COACHING JERITZA FOR MANON LESCAUT.

Vienna, May 13.—Maria Jeritza will shortly create the role of Manon Lescaut in the elaborate premiere of Puccini's opera which is now being prepared by the Staatsoper, replacing Lotte Lehmann who suddenly left the Staatsoper, supposedly on account of illness, but doubtless owing to her old rivalry with Jeritza. Puccini has arrived here and is now studying the role with Jeritza who has previously sung it at the Volksoper, some fourteen years ago. A new German version has been prepared by the Staatsoper's director, Franz Schalk, who is now making his debut as a translator. The production has caused a long newspaper controversy, owing to the continual refusal of Alfred Piccaver, the American tenor, to appear opposite Jeritza. At Puccini's request, Piccaver has now consented to break his rule and to sing des Grieux to Jeritza's Manon Lescaut.

P. B.

NEW BIG THEATRICAL AND CONCERT AGENCY OPENED.

Vienna, May 12.—Hugo Gruder Guntra, at one time co-director with Weingartner at the Volksoper, whose dismissal caused considerable stir here, has founded a new theatrical and concert agency on a big scale. The new enterprise is affiliated with the Daniel Mayer Co., Ltd., of London, and Baron Franckenstein, composer and former chief of the Munich Court Theater, is its German representative, according to Gruder's statement. The company aims at a centralization of the Central European theatrical and concert activities.

P. B.

American Institute Events

Three recent recitals at the American Institute of Applied Music attracted the attention of the usual large and interested audiences. An informal recital of May 16 had on it ten piano numbers, including many compositions by American composers, played by the following young women: Sally Ackerman, Sally Harding, Edith Walter, Marjory Simm, Marjory Jervis, Marjory Bahouth, Winifred Leonard, Eleanor Schomp, Elizabeth Gerberich and Gertrude Cannon, all of them being pupils of Anastasia Nugent. Isabel Scott (pupil of Miss Chittenden) played a program containing eight piano works by Beethoven, Mozart, Bach, Grieg, Scriabin, Debussy, Sternberg and Chopin May 18. June 2 a junior recital had on it eighteen numbers for piano, violin and voice, played by pupils of Misses Marfarlane, Bolze, Miller, Smith, Wood, Nugent, Madden, Close, Raudenbush, Chittenden and Mr. Sherman, the participants appearing in the following order: Gerald Murphy, Betty Guion, Carleton Hyde, Blanche Mandel, Bernard Seinglass, Compton Harrison, Margaret Marshall, Winifred Leonard, Elizabeth Gerberich, Lillian Simon, Marjory Bahouth, Nellie Lee Pearce, Emma Jones, Grace Gordon, Carolyn Hughes, Margaret Fellowes and Margaret Spotz.

C. Herbert MacAhan-Walter Wheatley Recital

Pianist MacAhan and Tenor Wheatley united in a recital at the Temple Theater, Lincoln, Neb., May 30, the former playing standard works by Bach, Chopin, Schubert-Liszt, Debussy, Rubinstein and the Americans MacDowell and MacAhan (the recital giver's Reverie). Mr. Wheatley sang arias and songs by Massenet, Curran and Leoncavallo, and both artists received due meed of applause. Mr. MacAhan was graduated this month as Bachelor of Fine Arts, University of Nebraska; he is, besides, a notable athlete, his swimming and horseback stunts often giving the onlooker a thrill.

Fay Foster's My Menagerie Still Popular

An all-American program was presented by Loyal Phillips Shawe, baritone, on May 8, at the Northwestern University School of Music, at Evanston, Ill. Among the songs sung was Fay Foster's ever popular My Menagerie. This song was first sung by Louis Graveure, the baritone, to whom it was dedicated. It is a splendid picturization, both in words and music, of the imagination of a child.

Romualdo Sapio Resigns from N. O. C.

Romualdo Sapio has resigned as musical conductor of the National Opera Club of America, following nine years of uninterrupted work with that organization.

NEWLY ORGANIZED TOLEDO OPERA ASSOCIATION SCORES IN TWO UNUSUALLY FINE PERFORMANCES

Toledo was treated to the musical surprise of a decade on the evenings of June 1 and 2, when the newly organized Toledo Opera Association, under direction of Joseph Sainton, gave two performances of Von Suppe's *Boccaccio* with the finish and verve of professionals, thus demonstrating what may be accomplished with the high type of talent found among American choir singers, under leadership of the first order.

Clarence R. Ball, tenor, who had the title role, brought to it not only adequate vocal requirements but also dramatic ability as well. Mary Stockwell Durfee, soprano, sang *Fiametta* to the complete satisfaction of even the most critical, and Muriel La France and Maude Ellis Lackens, who had the role of *Beatrice* on alternate nights, tied for honors.

To Julius J. Blair, basso, in the comical role of *Lambertuccio*, the grocer, must go praise for the most professional work of the whole company, and Raymond Kocher, as the drunken cooper, was hardly less satisfying. Helen Masters Morris was a delightful *Peronella*.

In the chorus were many of the leading soloists of the city, and comment of the audience placed their work far above that usually found in traveling opera companies. The orchestra recruited by Mr. Sainton played the tuneful score with precision, and staging and costumes left little to be desired. The company numbered in all more than 100.

The coming of Mr. Sainton to Toledo marks, it is believed, a musical epoch in this city. Graduated at the Leipzig Conservatorium, Mr. Sainton served as chorus master at the Leipzig Opera House under the famous maestro, Arthur Nikisch. Later he was director of ballets at the Crystal Palace, London, and conducted various municipal orchestras in England, including the famous Brighton Orchestra, before coming to America.

In America he has been director successively for the Savage, Aborn and De Koven companies, and for five years was musical director of the Minneapolis municipal summer concerts. He had gone to California, whither he was summoned by the Toledo Opera Association to become its

conductor. He has also a large class of pupils in voice and conducts a choral society in the neighboring town of Monroe.



Photo by C. L. Lewis.

JOSEPH SAINTON,
director of the Toledo Opera Association.

ST. LOUIS OPERA STAGES A BOUT WITH JUPITER PLUVIUS

Naughty Marietta Is Performed Between Showers—St. Louis Symphony Elects Officers and Proclaims Past Season Most Successful in Its History—Programs Which Closed the Concert Season

St. Louis, Mo., June 4.—The Municipal Opera has had a six round bout with *Jupiter Pluvius* as an opening feature of the 1923 season. Each night there has been a decided question in the minds of audience, cast and stage manager as to whether the opera would be given or the rain would prevent. The opening night of the season, May 28, was prefaced by a rainy day, but it cleared for the start of the opera. It began raining again but with cuts and long waits the performance was finally finished. The offering for this week is *Naughty Marietta*, by Victor Herbert. Dorothy Maynard is playing the title part, Helen Moore, a St. Louis girl, is singing the role of *Adah* and making a decided hit (especially in the solo *Neath The Southern Moon*) and Craig Campbell plays *Captain Warrington*. Detmar Poppon is the Governor of Louisiana, Thomas Conkey has the role of *Etienne Grandet*, Roland Woodruff is *Sir Harry Blake* and Frank Moulan is *Silas Slick*.

The chorus presents the same freshness of voice and youthful physiognomy as last year. Indeed it is much the same in personnel and numbers ninety-six. A decided feature of this season is the large number of the Symphony Orchestra men in the orchestra. Michel Gusikoff, concertmaster of the Symphony Orchestra, is concertmaster. H. Max Steindel plays first cello, Hugo Olk plays first viola, John Kiburz is solo flutist, Pellegrino Lecce plays first horn and Oscar Hallbach plays first trombone. Thirty-nine of the rank and file of the Symphony men are among the fifty composing the Opera Orchestra of which Charles Previn is director. The sound amplifying device finally has been adjusted so that persons in the rear of the immense amphitheater hear as distinctly as those in the stage boxes.

Beginning Monday night the company will present *Wang, Woolson Morse's* comedy operetta made famous by DeWolf Hopper and Della Fox.

PROGRAMS WHICH CLOSED THE CONCERT SEASON.

An interesting musical event last week was the appearance of *Sascha Jacobsen*, violinist, at the Missouri Theater.

The regular concert season closed with a recital by *Galli-Curci*, given at the Odeon on the Elizabeth Cueny concert course.

Ernest R. Kroeger gave a program for the Women's Club, May 31. This was a lecture recital in which the various types of music were explained and illustrated. The program was in two parts, emotional and picturesque.

H. Max Steindel, cellist; Esmeralda Berry Mayes, violinist, and Mrs. Carl J. Luyties, pianist, presented a chamber music recital at the St. Louis Women's Club on May 29.

The Jessie L. Gaynor Choral Club of Webster Groves, Geo. C. Miller, director, closed its eleventh season with a concert on May 29. Frank H. Spahn, baritone, and Helen Traubel Carpenter, soprano, were the soloists. An ambitious and highly creditable program was presented.

SYMPHONY ORGANIZATION ELECTS OFFICERS.

The St. Louis Symphony Orchestra closed the year 1922-23 with its annual meeting on May 22, at which time plans for next year and the result of last year's season were announced. The orchestra closes with a deficit regardless of the fact that the season is considered in every respect the most successful in the forty years of the orchestra's history. The St. Louis Symphony Society elected the following officers for the year: President, John Fowler; vice-presidents, Mrs. John T. Davis, Jr., Mrs. Charles M. Rice, J. Lionberger Davis, Edward A. Faust, Benjamin Gratz, Hugh A. Koehler, George D. Markham; treasurer, Hugo A. Koehler; chairman of the Executive Committee, Oliver F. Richards.

NOTES.

During the annual convention of the American Federation of Musicians held in St. Louis the latter part of May, Jos.

N. Weber of New York, president of the Federation, made two statements which have been causing interest locally. One was that St. Louis is not only the musical center of the Southwest but is fast becoming one of the great outstanding musical centers of America. The other was that, contrary to the general belief, radio is not hurting the musicians' business.

The Morning Choral Club, an organization of women, held its annual election last week. Officers elected were: Mrs. Jon. Morrison, president; Mrs. Archer O'Reilly, first vice-president; Mrs. Benton H. Pollock, second vice-president; Mrs. A. D. Chappell, corresponding secretary; Mrs. Chas. L. Blankenship, recording secretary; Mrs. William T. Jones, treasurer; Mrs. Arthur W. Haill, librarian. Directors: Mrs. William L. Ricker, Mrs. Arthur L. Dickie, Mrs. Arthur Schisler, Mrs. Anna D. Boone, Mrs. Anson Moore, Mrs. C. L. Allen, Mrs. Taylor Bernard.

The Elizabeth Cueny Concert Course for 1923-24 has been announced. Artists to be presented in this series include Louis Graveure, baritone; Sigrid Onegin, contralto; Rudolph Ganz, pianist; The Flonzaley Quartet and the Duncan Dancers. Miss Cueny also announced the presentation of the opera, *The Secret of Suzanne*, which will be given with Florence Macbeth as Suzanne.

V. A. L. J.

Ernest Bloch Interviewed

In a recent interview Ernest Bloch, musical director of the Cleveland Institute of Music, talked about the advantages of a Summer Session such as the Institute is opening on



ERNEST BLOCH

June 21 for six weeks. Mr. Bloch feels that by carrying on the work of the Institute through the summer, the ideals upon which the Institute is founded can be continued without any sudden slump of cessation.

"Then too," he said, "we have retained our established teachers, already familiar with Institute policies and ideals,

and fully competent to carry them out. Our faculty, in fact, is composed of great musicians and splendid teachers.

"We wish to make our Summer Session as unspectacular as possible. There will be no difference between winter and summer work, no rush of hurried lessons by new teachers unfamiliar with the routine."

Mr. Bloch also spoke about summer work from the students' point of view.

"The serious students," he said, "have a chance for uninterrupted work, an important factor to anyone planning a musical career. Also, there are fewer distractions and diversions in the summer, making it a good time for concentrated work."

The master courses of theory and pedagogy being offered for teachers and professionals by Beryl Rubinstein, piano, and Giulio Silva, voice, were particularly emphasized by Mr. Bloch, who also added that, in his opinion, Silva was the greatest singing master he had ever had. Another feature of the session will be special classes in piano, violin, and theory for children and beginners.

Wilson Lamb Pupil in Recital

Frederick D. Moss, tenor, one of the many students under the guidance of Prof. Wilson Lamb, the well known East Orange vocal teacher, appeared recently in Boston, Mass., presenting an exceedingly interesting recital. Mr. Moss has a fine voice of excellent quality and pure tonal value. His program included many and varied numbers, consisting of an aria from *Carmen* and selections by Rachmaninoff, Batoli, Massenet, Gounod, D'Hardelot, Burleigh, and other composers of note. The audience was very enthusiastic and awarded every rendition with a round of appreciative applause. Mr. Moss offered four encores, and his splendid performance resulted in his re-engagement for another recital in the fall. Cora Wynn Alexander was the capable accompanist.

Another one of Professor Lamb's pupils, Louetta Chatman, soprano, will give her debut recital at Aeolian Hall, in the early fall.

Charles Hackett Appears for British Opera Company

London, May 27.—Charles Hackett, as *Rodolfo* to *Maggie Teyte's Mimi* in the British National Opera Company's performance of *La Bohème*, scored an instantaneous success. He sang with a full, rich voice which has in it something of the Caruso timbre, and in spite of the fact that he sang in Italian while the rest of the company used their native tongue, the audience was loud in its applause, giving him innumerable recalls after the *Poet's Song* in the first act.

G. C.

Another Zerffi Students' Recital

Another students' recital was given at the Zerffi Studios on June 1, twelve pupils taking part. A highly interesting feature of these recitals is that each pupil is requested to make a written criticism of the singing of the others, placing particular stress on any points which may be of help in solving the problems of the singers. Enthusiastic comments were again heard upon the extreme ease of production and freedom which was common to all those who sang.

Mabel Wood Hill Songs Via Radio

Nicola Zan, who recently sang some new manuscript songs by Mabel Wood Hill before a large company of enthusiastic listeners, recently radioed several of the Hill songs. These are becoming increasingly well known, and they combine variety of music and interesting text.

Alexander Lambert to Sail Soon

Alexander Lambert will sail on the S. S. Rotterdam on June 16 for Europe, where he will spend the summer. He will return on September 1, when he will resume his teaching.

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WASHINGTON SHOWS INTEREST IN THIRD ANNUAL MUSIC WEEK

Over One Hundred Events Listed During the Week—Lovette Students Presented in Recital—Pianist and Mezzo Offer Charming Numbers—Cherkassky Heard Again—Settlement Federation Discusses Music in Its Work—Guest Artists at Arts Club—Notes

Washington, D. C., June 5.—Under the direction of Robert Lawrence, Washington's third annual Music Week was held from May 27 to June 3. Over one hundred events were listed for the period, practically the whole program being presented by local talent.

The feature of the occasion was the serenade given for President and Mrs. Harding May 31 by a chorus of four thousand school children. The accompaniments were furnished by the band from the Army Music School. The Choral Art Society, led by George Harold Miller, offered Horatio Parker's Hora Novissima with exceptional effect at Central High School, May 28. A program of violin and piano composition was capably rendered by the students of the Hendley-Kaspar School at the New Eastern High School the same evening. At Central High School on May 29 Sigmund Spaeth, lecturer; Jules Falk, violinist, and Cecil Cowles, composer-pianist, provided much interest by the varied program offered. The students who won the piano contest sponsored by T. Arthur Smith, Inc., were presented by the corporation in a recital at the Masonic Auditorium and attracted a large audience on the night of May 29. Memorial Day provided two attractions of merit, one by Mr. Lawrence and Nacomee, the Osage princess, at the Central High School, and the other by the Murray dancers with the Army Band, appearing jointly at the State War and Navy Plaza. The Nordica Clubs at the New Eastern High School were the primary figure on May 31. A recital at Carroll Hall by the mixed choir of St. Patrick's Church was likewise of special interest that night. On June 1 the Army Music School's senior band, led by student conductors, drew a goodly crowd to the New Eastern High School, where a refreshing list of unhackneyed numbers was capably offered by the unit. Closing the week the Nordica Clubs were heard at Central High, June 2, assisted by the Washington Quartet. George Wilson played his customarily excellent accompaniments for the singers.

The entire affair was the most successful of any heretofore attempted by the directors.

LOVETTE STUDENTS PRESENTED IN RECITAL.

On May 17 at the Washington Club the students of the Lovette School of Music were presented in recital by the faculty. Their work was of an excellent standard, especially the offerings of the pianists, Mary Ruth Matthews, Gladys Hillyer and Zelma Brown. The vocal classes were represented by Edythe Crowder, soprano, and Lorena Stockton Gawler, mezzo, their renditions being indicative of careful training and diligent study.

PIANIST AND MEZZO OFFER CHARMING NUMBERS.

Kirsten Olrik, pianist, and Clelia Fioravanti, mezzo, gave a most attractive program at the Washington Club, May 11. Miss Olrik played the Beethoven sonata No. 2, op. 31, and selections by Brahms, Ravel, Hoeberg, Liszt and MacDowell with apparent understanding, the Hoeberg excerpts being remarkably picturesque.

The discriminating taste previously shown by Miss Fioravanti was again in evidence in her groups. Debussy, Sibella, Alvarez, Curran, Ferrata and Salter were included composers from whom she chose her songs and in each instance the artist's cultured vocalism was a compliment to her ability and perseverance. Marcell Greenhalgh was an able assistant at the piano.

CHERKASSKY HEARD AGAIN.

The second recital by Shura Cherkassky, youthful pianist extraordinary, was given at Poli's Theater May 11, under the management of Mrs. Wilson Greene. The lad played sundry difficult works from the major composers without hesitancy or fret and was recalled many times by an excited audience of considerable size that demanded four additions to his regular schedule.

SETTLEMENT FEDERATION DISCUSSES MUSIC IN ITS WORK.

At the thirteenth annual conference of the National Federation of Settlements, held the week of May 14, the delegates laid much stress upon the musical efforts extended by the various workers. Two lectures of importance by Daniel Gregory Mason and Harold Bauer were given on May 16, the former speaking on Art in Life and the latter on the Growth of Music in America. In complementary recital Margaret C. Rabold, soprano, gave three numbers by Brahms and one song each from the works of Rach-

maninoff, Gretchaninoff and Cadman. Lucy Brickenstein was her effective accompanist. Harold Bauer and Ossip Gabrilowitsch at the same concert played Arensky's Romance and one movement from Mozart's D major sonata for two pianos, their renditions bringing forth vigorous approval.

GUEST ARTISTS AT ARTS CLUB.

Lucy Dickinson Marx, soprano, and Helen Corbin Heintz, pianist, were the guest artists at the Arts Club May 27. Mrs. Heintz rendered selections by Chopin, Liszt, Debussy, Scott and MacDowell in a pleasing manner and was appreciated. Mrs. Marx showed much versatility in Italian, French, German and English songs, her smooth and refined voice bringing her much favorable comment.

NOTES.

The recent announcement of additions to the faculty of the Washington College of Music was in error as the secretary of that organization advises that the teachers whose names were published have not been added to the staff.

The Associated Studios (Otto Simon, voice; La Salle Spier, piano; Henri Sokolov, violin) presented their pupils in recital at the Playhouse May 18. Satisfactory advances were made in the branches by the soloists, who included Gertrude Locher, Maisie Nothnagel, Martha McAdams and Mrs. Jessie Blaisdell, piano; Gladys Nelson, Anna Patterson, Katherine Thompson, Hazel G. Hughes and Ida Willis Seaton, voice; David Legum, Leo Alvarado and Joseph H. Ratner, violin.

George Foster Ross, prominent organist, announces the opening of his studio for the teaching of piano and organ. The Interstate Male Chorus, Clyde B. Aitchison directing,

Whithorne Works to Be Played at Salzburg

Emerson Whithorne's compositions, New York Days and Nights, has been selected to represent American music, by the International Jury which chose the programs for the



(Kuniyoshi Photo.)

EMERSON WHITHORNE.

From a silver-point drawing by Joseph Stella.

International Society of Contemporary Music, holding its festival of modern music in Salzburg from August 2 to August 7. The numbers selected were On the Ferry, A Greenwich Village Tragedy and Times Square, from his suite of five numbers, New York Days and Nights (Carl Fischer). There were five American compositions chosen by the American section of the society and submitted to the International Jury and from those Mr. Whithorne's numbers were selected.

Arthur Bliss, English composer of the British contingency, won a similar distinction. His Rhapsody for Chamber Orchestra and Voice was the composition selected.

Both Mr. Whithorne and Mr. Bliss are directors in the League of Composers.

Gerhardt to Sing in Buffalo

Elena Gerhardt has been engaged for a recital in Buffalo, N. Y., in the series of the Chromatic Club in Twentieth

Century Hall, on January 17 on her return from the Pacific Coast.

gave a very acceptable program at the Masonic Auditorium on May 15. The club was assisted by Henry W. Newton, tenor, and the Army Band led by Captain P. W. Lewis and Bandmaster W. J. Stannard.

A lecture recital of unusual value was given by Marion Rous, pianist, at the Powhatan Hotel, May 15. Miss Rous confined her talk to the modern school, using compositions of Ornstein, Schoenberg, Ravel, Scriabin, Stravinsky, Bernes et al. to illustrate her remarks.

George Daland, organist, and Netta Craig, soprano, appeared in concert at the Pinkney Memorial Church, Hyattsville, May 16, and were heartily received.

Mary Helen Howe, soprano, was the soloist at the recent meeting of the War Mothers. Miss Howe was also appointed in charge of the music for the Memorial Service held by Lincoln Circle of the G. A. R. at the Capitol May 27.

The resignation of N. Mirsky, conductor of the orchestra at the Metropolitan Theater, is much regretted by those who have enjoyed his well arranged programs. Mr. Mirsky will return to Poland on personal business and it is not known whether or not he will come back to this country in the near future.

Madeleine Lazard-Von Unschuld, fourteen year old pianist, skillfully rendered a program of exacting numbers on June 1, at the Willard Hotel.

On May 27 the choir of St. Andrew's Episcopal Church, under the direction of Marguerite Allen Ross, gave a musical service that was highly appreciated by those who attended. Assisting Mrs. Ross were Elinor Johnson, organist, and a quartet composed of Minnie Volkmann, soprano; Sue V. Hess, contralto; Warren L. Terry, tenor, and George S. Parker, bass.

T. F. G.

Frederic Baer Scores in Elijah in Newark

Frederic Baer is the new artist baritone success of Adelaide Gescheidt's training. The Newark Evening News says of Mr. Baer's performance of Elijah: "Of the soloists, Mr. Baer, in the role of Elijah, impressed the audience by the agreeable quality of his tones and his virile manner of singing. His performance throughout the oratorio was uniformly good, but excited its strongest appeal in the air, It Is Enough, which he charged with such feeling as visibly affected his listeners."

Other important engagements filled by Mr. Baer recently were at the Oberlin Festival; in The Beatitudes with the Cleveland Orchestra, May 5, and as soloist with the Woodman Choral Club, Brooklyn Academy of Music, April 20. His singing at the High Street (Newark) Synagogue, of which Rev. M. Gann is cantor, evidences him as the solid



FREDERIC BAER

"groundwork" on which that quartet is built, for his vocal sonority and dependability are at all times pronounced.

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ACROSS THE COUNTRY

Appleton, Wis., June 3.—Pinafore was presented in Lawrence Conservatory Memorial Chapel by the high school glee club and orchestra. Earl A. Baker led the youthful singers and musicians through the tuneful Gilbert and Sullivan score in splendid fashion. The chorus work was particularly excellent as Dr. Baker excels in training ensembles. Without exception the soloists possess fine voices and gave authentic characterizations of the famous Pinafore personalities. John Bonini was Sir Joseph Porter; Alban Roemer was Captain Corcoran; Gordon Schiffer was Ralph Rackstraw; Harold Menzner was Dick Deadeye and Robert Locklin was Bob Bobstay. The role of Josephine was taken by Pearl Felton and Dorothy Adsit made a splendid Buttercup. Ione Keriss was Hebe. M. E. G.

Atlanta, Ga., June 1.—There have been a number of pupils' recitals and concerts in the past two weeks and there will be a few more through June. The majority of teachers, as well as students, are now busily preparing for vacations or ambitious study in New York and European points.

The Fine Arts Club, which is composed of a membership of about two hundred of Atlanta's most prominent women who are interested in creative work of some sort, plans to present a number of splendid artists next season and has already engaged the Salzedo Harp Trio, Edna Thomas and the Trio Ragini Devi, of India, which will appear in the native costume of India.

On account of her plans for a European trip this summer, Helen Douglas, who had been named as state song leader for Georgia for the Portland Convention of Business and Professional Women's Clubs, has resigned and Elizabeth Spence, of Thomasville, has been appointed in her place.

The Atlanta Conservatory of Music presented piano pupils from the class of Charles F. Beaton, assisted by pupils from Mary Lansing's voice classes and Mr. Lindner's violin classes, at Cable Hall, May 23.

Kate Blatterman presented several of her pupils in recital at Edison Hall, May 31, assisted by pupils from the expression class of Sarah Adele Eastlack. Those taking part in the program were Helen Parker, Frank Ford, Mary Blalock, Anita Kirker, Elizabeth Wooley, Gladys Smoak, Grace Fincher, Ruth Hendrix, Dorothy Thomas and Susie Kathryn Robertson.

Several pupils of Evelyn Donehoo appeared in recital at the studio, June 1. They were Carolyn Sedken, Sara Logan, Georgia Madele, Suzanne Keene, Caroline Wolfolk, Frances Abercrombie, Jean Hicks, Marion Aenbacher, Glen Hunt, Dorcas Harmon, Molly Logan, Anne Agricola, Virginia Smith, Virginia Collins, Calera Connell, Phyllis Naedele and Margaret Hansard.

The series of civic band concerts in the three public parks of Atlanta (a regular Sunday afternoon feature throughout the summer) began May 26. Clint Barber's excellent band, to the delight of residents in that vicinity, will once more occupy the band-stand at Grant Park while Wedemeyer's Band returns to Lakewood Park.

The closing program of the season for the Fine Arts Club was presented on June 2, a group of Mrs. William Claer Spiker's pupils furnishing the entertainment. Besides being the only meeting of the year open to non-members the occasion marked the farewell appearance of Marion Dabney, one of Atlanta's most gifted young girls, who leaves to fulfill a three-year contract with a well known producer. Other music for the occasion was under the direction of Enrico Leide of the Howard Theater Orchestra. It proved to be one of the most artistic affairs of the entire season.

Fauna Gressier, Australian soprano, is being presented at the Howard Theater under the direction of Enrico Leide, conductor of the Howard Symphony Orchestra.

Mrs. J. W. Mozeley held an informal reception for her students on May 26, being assisted in the program by Elizabeth Marsh, Anita Cockrell, Betty Stephenson and Mrs. Duane Thomas Yould, of the faculty.

An evening of song under the direction of Lula Clark King was given at Cable Hall on May 28. Those who took part in the highly entertaining program offered were Lillian Smith, Bala Eisenberg, Clarice Hening, Lydia Wheeler, Mrs. Sam Johnson, Mrs. Frank Ellis and Harry Pomar.

A private rendition of The Highwayman, the spectacular musical ballad of Alfred Noyes which will feature the Emory Glee Club's joint concert with Cecil Arden of the Metropolitan Opera Company on June 2 was given May 26, at the home of Mr. and Mrs. Howard Candler. Eiley Eakin, popular young Atlanta soprano, was heard as soloist for this private rendition. Samuel H. Proger, violinist, and the Emory University Concert Orchestra were heard to excellent advantage.

The Atlanta Junior Music Club recently offered one of the most brilliant programs ever presented by this ambitious organization. The participants included W. Whitney Huber, Jaqueline Moore, George and Vincent Connerat and Winifred Bird, who made her first professional appearance in Atlanta at this concert. She is a recent graduate of Brenau Conservatory of Music.

The Atlanta Conservatory of Music presented William Karst, pupil of Grace Bell Murray, in a senior program of piano music on May 31. He was assisted by Mrs. James Ison, student of Mary Lansing, and Marguerite Wilkerson, violin pupil of Mr. Lindner.

The following students took part in the musical program offered at Georgia State College for Women at the annual freshman reception: Emily Cloud, Lila L. Mills, Mary Cotton, Mary Burns, Myrtle O'Steen, Madelyn Williams, Lilia Merrick, Mary Lillian Smith, Leonora Hunter, Allie Myrick, Deedie Lou Kimbrough, Louise Maxwell, Armalie Weaver and Artie Bell Carter.

Atlanta is entertaining the Kiwanians of America this week and one of the most interesting, amusing and instructive bits of entertainment offered is called Plantation Days and is a musical depiction of the ante-bellum South which will be presented by a cast of 100 local Kiwanians and their friends. Fred Coledge is in charge.

Atlantic City, N. J., June 1.—The annual May festival of the Atlantic City High School was held early in May in the auditorium under the auspices of the Glee Club. Helen Kennedy, director of the high school music, and Frederic C. Harmon, faculty advisor of the orchestra, were the capable conductors. The program included varied compositions by Americans. Horace Bowman, tenor, offered

a number of well chosen songs and was enthusiastically received.

Marion Parsons, piano pupil of Henry Gruhier, was presented in Vernon Room, Haddon Hall, in recital with Harry Guerny, tenor. Miss Parsons displayed artistic knowledge and fine technique, and was warmly acclaimed.

A delightful recital given by the National Exhibitors, Inc., in Ampico Hall, May 11, presented Erna Cavelle, soprano; Powell Evans, baritone; Ruby Cordery Warke, accompanist, together with the Ampico. The last one of these recitals by the Ampico Corporation was held May 25 in the Brighton Casino and, like all the previous musicales, was a pronounced success. Miss Cavelle, soprano, and Mrs. Warke, accompanist, appeared at all concerts.

The General Lafayette Chapter, a local organization, convened in the Hotel Chelsea with Mrs. Thomas Scull presiding. A quartet composed of members of the Crescendo Club—Mrs. Samuel Barbash, Nora Lucia Ritter, Mida Blake and Ada Thomas—in Colonial costume offered several selections appropriate to the occasion. Alice Warren Sachse was the efficient accompanist.

Elene Avedano's studio was the scene of an informal recital introducing a number of advanced pupils. Anthony Panico, Mrs. Brady Snyder, Ruth Brown, Mrs. Gill, and Gladys Stout were those who appeared. Mme. Avedano sang the Jewel Song (Gounod). Her pupils showed excellent training. Miss Shaw and Mr. Speciale were the accompanists.

What proved to be the finest musical program presented by the Traymore Ensemble, Benar Barzelay director, was given May 27. Numbers by Rubinstein, Borodine, Glazounov, Haydn and Schumann made up the program which elicited the approbation of the large audience.

Mother's Day service at the Central Methodist Episcopal Church was sponsored by Nora Lucia Ritter, dramatic soprano and choir director. Carl Doell, violinist, also offered solos. Ruby Cordery Warke was the organist.

The tenth of the series of musicales by the Tyson-Mann pupils was given May 24, in the Segal Building. Those taking part were Mary Miller, Elizabeth White, sopranos; Elsie Wills, pianist; William C. Boyer, tenor; T. Cambles Newell, baritone; Orville Ketchum and Lester Dick, basses. The audience of music lovers and friends was delighted with the varied offerings. Sara Newell and Eva Higbee were proficient accompanists.

The Crescendo Club closed its season at a formal meeting on May 15 in the Music Room of the First Presbyterian Church. Mrs. Samuel Reinhart, re-elected president of the Junior Crescendo Club, was the guest of the Senior Club. Mrs. William Blair Stewart, chairman of hostess committee, and Mrs. C. P. Tilton gave the address of welcome. Mrs. L. Dow Balliet gave a short talk upon her new book, Universal Music. This book is in the form of an encyclopedia of practical instrumentation. Songs composed by Sara Newell, Alice Warren Sachse and Mrs. Shedd were interpreted by Mrs. Sachse and Mrs. Barbash, there was a juvenile number by Mary Jacoby and Louise DeVitis, pianist; Beulah Young, violinist, and Ethel Mesina, cellist, were heard in several trio selections. The Juniors had charge of the program which was appreciated by the members and friends of the club.

Nora Lucia Ritter, soprano, was soloist with the Dennis Orchestra, J. Leonard Lewis director. The opening number of the program was Bizet's Carmen Fantasie followed by Miss Ritter, who sang in her usual charming way selections by Godard, Sibelius, Hosmer, Tate and Case. To extended demonstration she responded with four encores. The program was arranged by Bernice Lewis, who was a proficient accompanist.

The Steel Pier Concert Band, Oreste Vessella, conductor, has presented many interesting compositions, some by Vessella, at the concerts on the Steel Pier. The vocal soloist,

Annetta Rebecova, who appears for the third year with the Vessella Concert Band, is heard every evening.

Mme. Hoegsbro-Christensen presented a number of juvenile and advanced pupils in concert. Those taking part were Mary and Raymond Kline, Marjori Turner, Virginia Weeks, Bella Major, Mary Louise Werner, Mary Pfifer, Sabinus Hoegsbro-Christensen, Olive Filer and Margaret Schurck-erath. The two last named are advanced pupils and demonstrated artistic ability. J. V. B.

Augusta, Ga., June 1.—The past month has been a very busy one musically for Augusta. Many of the schools have chosen for their commencement exercises the presentation of a musical play, and there have been a number of pupils' recitals.

One of the most beautiful events of the entire season was the spring carnival, presented at the Imperial Theater Tuesday night, May 29, by Nan Harris, assisted by the teachers of the Augusta grammar schools, with a cast composed of children selected from each of the schools.

Gretchen Bredenburg presented her pupil, Alice Frances Woodbury, in a recital at St. Paul's Parish House on May 24. Miss Woodbury was assisted by Annabel White, soprano; J. Edgar Probyn and Martha Murrain.

Agnes Brewer presented the following young artists at Lenwood Hospital: Vera Baxter, Harry Foucher, Annabel White, Margaret Horner, Catherine Roessler, Mildred Holley and Maxine Shaufele.

Miss Klebs presented a group of her pupils in a vocal recital at the Woman's Club on May 31. Those who took part in the program were Ivy Mae Hixson, Gretchen Bredenburg, Mrs. F. E. Ardrey, Gladys Davis, Maxine Huff, Sarah Hafer, May Jones, Frances McEwing, Emily Ray, Jessie Lee Thomas, Edna Shephard, Mary Sheehan, Helen Vincent, Deryl Wolfe and C. V. McAuliffe.

On May 28 Miss Klebs presented a group of pupils in Aiken, prominent among them being Mrs. Nelson Johnston, Nelson, Jr., and Miss Maloney, a professional, of New York.

Blanche Knox MacFerrin brought to a close a successful season of voice teaching, when she presented some of her pupils in a recital at the studio on Greene street. Those presented were Mary Lindsay Tennant, Mrs. E. P. Mitchell, Bertha Holley, Dorothy Pund, Mary Ealy, L. Griffin, Dorothy Egbert, Harry Hughes and Catherine Egbert.

Helen Frederick gave a piano and vocal recital at her home on Telfair street, assisted by her brother, Charles Frederick, violinist, and Ambrose Sacre at the piano.

The Forward Philathea Class of the First Baptist Church gave a beautiful cantata in the church on Sunday evening, May 27, the following Augusta artists taking part: Mrs. W. L. Scott, Mrs. George H. Sumeran, Edith Price, Mrs. Joel Field, Mal Hall, Thelma Prescott, Virginia Bush, Louise Wilson, Marie Smith, Mrs. B. A. Culpepper, Ruby Radford, Robbie Videtto, Mers Neary and Marguerite McEwing.

The May Day Festival, given at the North Augusta school on Friday, was a lovely affair, in which a number of children chosen from all of the schools of the city appeared. Katherine McKellor was the May Queen. P. G.

Benton, Miss., June 1.—Three interesting programs (Continued on Page 42).

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CHICAGO HEARS NUMEROUS PUPILS' RECITALS AND COMMENCEMENT PROGRAMS

Students of Hanna Butler, Monica Graham Stults, Beduschi and Arimondis Among Teachers Who Present Successful Programs—Luella Melius Gives Benefit Recital for New Building of Sigma Alpha Iota Sorority—Grace Welsh Still Busy—Beulah Rosine in Demand—Opera vs. Jazz at the Chicago Theater—High School Band Contest—More Students Heard at the Sherwood School and at the Chicago Musical College—Annual Commencement Concert of American Conservatory Soon—Other News

Chicago, June 9.—At the Evanston Woman's Club Auditorium, on Tuesday evening, June 5, Luella Melius appeared in a song recital for the benefit of the building of a new home for the Sigma Alpha Iota Sorority of the Northwestern University. The soprano was assisted by Ralph Angell, pianist, and Raymond E. Williams, flutist. Mme. Melius' many appearances in Chicago and other musical centers have been recorded in the *MUSICAL COURIER* so often that another analytical report of her work would add but little to her fame. Whenever Mme. Melius sings, she gives entire satisfaction and nothing more need be said at this time concerning her Evanston appearance, in which she scored another big success.

WILLIAM H. WYLIE IN CHICAGO.

William H. Wylie, tenor and impresario of Columbus (Ohio) was among the visitors at this office this week. Mr. Wylie may in the next few weeks make his residence in Chicago without, however, relinquishing his hold on musical Columbus, where in all probability he will present several big attractions this coming season.

GRACE WELSH SEASON NOT YET FINISHED.

The season has not as yet closed for Grace Welsh, the popular Chicago pianist, who appeared at the musicale given by the Inter-Musical Sorority at the Fine Arts Recital Hall on Sunday afternoon, June 3, and at the Edgewater Beach Radio station on the evening of the same day.

HANNA BUTLER PUPILS SING.

Ruth Heizer, a professional pupil from the class of Hanna Butler, recently was heard privately and strengthened the splendid impression she made a year ago on the same reporter, singing Spanish, Italian, French and American songs equally well. Miss Heizer, who hails from Columbus (Ohio), has made many friends here; and her services as a singer have been in demand in and around Chicago. Since last year she has improved greatly, the voice having been developed considerably without losing any of its sweetness, and she has grown considerably in her art, her interpretations of the various songs attesting rare musicianship. Miss Heizer played her own accompaniments for several songs and was accompanied by Harold Hammond in two numbers.

On Sunday afternoon, June 3, in the Hanna Butler studios a song recital was given by Frances Hunter, soprano. Miss

Hunter sang beautifully and reflected great credit on her teacher. The recitalist impressed also by her charm of manner, winsome stage presence, style and sincere artistry. According to reports, Miss Hunter has a fine future in store for her and has already been doing considerable club and church work during the past season. Her program was extensive and she rendered it in a comprehensive manner. Miss Hunter was ably seconded at the piano by Ruth Heizer.

MONICA GRAHAM STULTS' PUPILS HEARD.

All through the months of May and June, the Mary Wood Chase School of Musical Arts has presented in recital students of the various teachers connected with the institution. On Tuesday evening, June 5, pupils of Monica Graham Stults, head of the vocal department, were heard at the Fine Arts Recital Hall. Quite an audience for a hot night listened to a pleasing program of twelve groups rendered. All of the participants acquitted themselves with credit, displaying voices of increasing value under the tutelage of a pedagogue whose personality is dominant in each and every one appearing. Those heard were Eva Honnold, Nina Rae Hicks, Genevieve E. Morgan, Adelaide Morrow, Helen Schneider, Josephine Jewell, Florence A. Crane, Mary Curtis, Virginia Davis and Miriam Williams. Clara Rundberg Wood was the accompanist.

BEULAH ROSINE STILL BUSY.

Engagements are still keeping Beulah Rosine, the young and talented cellist, busy. On June 6 she was the assisting artist at the University School for Girls on Lake Shore Drive, making her third appearance at the commencement of this noted school. On June 13, Miss Rosine will play in recital at Lyon & Healy Hall in connection with Blanche Blood. This also is a re-engagement for Miss Rosine, making her fourth appearance at these affairs.

BEDUSCHI PUPILS HEARD.

In the Auditorium Recital Hall, on June 8, several pupils of Umberto Beduschi and piano pupils of Amanda Mac Donald appeared in a practice program. Mrs. John C. Cameron, Henrietta Robertson, John Campbell Cameron, Alice Fleig, Lottie Friedman, Norma Kunzelmann and Emily Rubin were the soloists. All were a credit to their teachers.

ARIMONDI PUPIL AT WOMAN'S ATHLETIC CLUB.

Kathrine Foss, soprano, talented pupil from the class of the Arimondis, appeared recently in a song recital under the auspices of the Woman's Athletic Club. Miss Foss, whose vocal equipment and sure musicianship have often been admired this past season at various functions given at the Arimondi Studios, sang on this occasion two groups of songs, including Debussy's Romance, Ferrari's Le Mirror, Rachmaninoff's The Island and Lilacs, MacDowell's The Sea, John Alden Carpenter's May, the Maiden, Bainbridge Crist's Yesteryear, and Johnston's The Questions. From various sources it was learned that she rendered those songs in fine style and met with the complete approval of the large gathering, which showed its appreciation by applauding the young soprano vigorously.

OPERA VERSUS JAZZ.

A contest was held throughout the past week at the Chicago Theater between advocates of jazz music and those who prefer opera. The Chicago Theater Orchestra, under Nathaniel Finston, played various operatic excerpts, among which were the prelude to Azora, the Meditation from Thais, the Sextet from Lucia, and The Ride of the Valkyries—a very happy potpourri, that made a hit with the big audiences and the public's verdict was a draw between jazz and opera. A fair umpire at least would make such a decision, though jazz admirers contended that their music was given more applause than the opera, but opera-goers refuted that statement and on the contrary insisted that the applause given the operatic excerpts was more vigorous. There you are! The Chicago Theater, Balaban & Katz and their astute management, may well be congratulated for making so much of

music at their theaters. They are educating the masses in differentiating between good jazz music and good operatic numbers.

HIGH SCHOOL BAND CONTEST.

The convention of the Music Industries' Chamber of Commerce, under the auspices of the Bureau for the Advancement of Music, included in its program a contest for bands of high school students, who played at Grant Park, opposite the Congress Hotel. Fostoria, Ohio, got on the musical map through its high school band winning the first prize of \$1,000. The second prize of \$500 went to the Harrison Tech of Chicago, the \$300 prize to Council Bluffs, Iowa, and the Chicago Hyde Park High School Band took the fourth award of \$200, while awards of \$100 each were given to the high schools of Richland Center, Wis.; Newcastle, Pa.; Paw Paw, Mich.; Pittsburgh, Pa.; Gary, Ind.; Evansville, Ind.; Cedar Rapids, Ia.; Louisville, Ky.; Rockford, Ill.; Elkhorn, Wis.; Oklahoma City, Okla.; Austin, of Chicago; Lake Geneva, Wis.; Harvey, Ill.; Lane Technical High, of Chicago; Groebel Band of Gary, Ind.; Calumet, of Chicago; Bowen, of Chicago; Centerville, Ia.; Tilden, of Chicago; Lindholm, of Chicago, and Hannibal, Mo. (colored). In the grammar school contest Joliet High won the \$1,000 prize; Harvey, Ill., took \$500; Gary, Ind., \$300, and Glenwood, Ill., \$200.

SYLVIA TELL AT THE TIVOLI.

Pursuing their policy of giving the public the best available attractions, Balaban & Katz secured the services of Sylvia Tell, the danseuse, who throughout this week added materially in giving pleasure to the patrons of the Tivoli Theater. Preceding the film, The Bright Shawl, Miss Tell danced some Spanish numbers in her inimitable fashion. This young star of the terpsichorean art has made a big name for herself, and after witnessing her performance last Friday evening one can say that she is on her way to greater fame. Her conception of Spanish dances may not be traditional, but for that very reason are most effective. She was applauded to the echo and her whirlwind finale completely electrified the spectators, with whom she proved a favorite.

FREDERICK J. WESSELS OFF TO EUROPE.

Frederick J. Wessels, business manager and treasurer of the Chicago Symphony Orchestra, left Chicago, together with Mrs. Wessels, for New York, on June 8. The Wessels sail on June 12 on board the steamship Resolute for Europe, where they will spend their summer vacation. By the way, this is the Wessels' first trip to Europe in over thirty years.

SHERWOOD SCHOOL RECITAL.

A recital of original compositions by members of the class of Walter Keller was presented by the Sherwood Music School on June 4. There were sonatas by Katherine Humphrey Townsend, Francis Keyser, Pearl Matthews, Genevieve Hodapp, Elizabeth Keller and Arthur Wildman, and miscellaneous numbers by Carrie Battelle Lincoln, Arthur Wildman, and Gwendolyn Llewellyn, rendered by the composers and other students of the school, reflecting the excellent work done in this department at this splendid school of music.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES.

Professional pupils of Louise St. John Westervelt are very busy filling engagements. Sybil Comer, soprano, has left to fill a week's engagement through Michigan. Lola Scofield, soprano, has six important engagements in Oklahoma this week and next. Geraldine Rhoads, contralto, opened last week in Pennsylvania a tour of the East, including Pennsylvania, New York and New England States, which will keep her busy until September 1.

THEODORE THOMAS' MONUMENT.

At the present writing, across from our office, on Michigan avenue, they are erecting a monument, which has been puzzling not only this office force but also many musicians and others who have telephoned asking if we were able to throw light on the matter. It will be a fountain surmounted with the bust of Theodore Thomas, conductor of the orchestra which bore his name, now known as the Chicago Symphony Orchestra.

OPERA'S NEW PRESS MAN.

An important adjunct to the personnel of the Chicago Opera Association is the new dispenser of publicity, who took up his duties last week. Dick Burritt, as he is known to his many friends, has been one of the leading feature writers on the staff of the Chicago Daily News for several years, and his trenchant articles on the traction situation and other public utility questions has made the officials thereof "sit up and take notice" more than once.

FLOYD JONES AT THE CHICAGO.

As soloist at the noon symphony concert at the Chicago Theater, last Sunday, Floyd Jones carried off a goodly share of the honors. Through the sheer beauty of his voice and song, the young tenor won his listeners' hearty approval in several selections and had he so desired he might have

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added several encores, so enthusiastic were the delighted auditors. Mr. Jones is fast becoming a favorite in the Windy City, where he has many successful appearances to his credit.

DALCROZE EXPERT FOR BOLM SCHOOL.

The Adolph Bolm School of the Dance considers itself fortunate in being able to announce the appointment of Jean Binet to conduct a special course in Dalcroze Eurythmics and Improvisation. Mr. Binet is a graduate of the Jacques Dalcroze School in Geneva, Switzerland.

The course will consist of daily lessons, beginning Thursday, June 28, and will last three weeks. This is Mr. Binet's first teaching engagement in Chicago. The general summer session of the Bolm School in all courses will commence June 18.

FLORENCE TRUMBULL TO PLAY IN BOSTON AGAIN.

Florence Trumbull, the pianist, will play in Boston again next season, according to present plans. Miss Trumbull has just been engaged by the Arche Club for its "big" closing day of the season, March 28.

CHICAGO MUSICAL COLLEGE NOTES.

A concert by advanced students of Edward Collins was given by the Chicago Musical College Sunday afternoon at Central Theater.

Flo Dickinson, vocal student, has been engaged as soloist at St. Mark's Episcopal Church. Miss Dickinson sang a program of vocal works for the Music Trades convention.

Kathleen Ryan, artist student of Mrs. Gannon, leaves for a concert tour of sixteen weeks on June 12. Hilda Grossman, also studying with Mrs. Gannon, was soloist, June 3, at a concert in the Englewood Lutheran Church. Marie Herron was soloist at the Aryan Grotto for the Bankers' Association.

Gula Bustabo, child violinist, played at the thirtieth annual May Festival concert of the Chicago Sunday School Association, Orchestra Hall, May 25.

Mrs. C. H. Sierks, vocal student of Mabel Sharp Herdier, gave a recital at Rosary College, River Forest.

Vlema Talmadge, artist student, was heard in a recital at Steinway Hall, May 23. She also gave a program June 1 at the Baptist Training School, and on June 4 at the Lincoln School, Evanston.

Louise Steele and Lowell Wadmond, students of the vocal department, were heard in an old style program of vocal duets, under the auspices of the Illinois Federation of Women's Clubs at Aryan Grotto last Tuesday.

ANNUAL COMMENCEMENT CONCERT AND EXERCISES.

The thirty-seventh commencement concert and exercises of the American Conservatory will take place at the Auditorium Tuesday evening, June 19. The program will be as follows:

1. Concerto for Piano, G major.....Beethoven
(First movement with Reinecke cadenza)
Pearl Appel, Muscatine, Iowa
2. Aria, O Don fatale (Don Carlos).....Verdi
Betty Baxter, Chicago, Ill.
3. Concerto for violin, D minor.....Brahms
(First movement)
Richard Hise, Zion City, Ill.
4. Concerto for piano, E major.....Moszkowski
(Second and third movements)
Miss Lucille Sweetser, Chicago, Ill.
5. Aria, One Fine Day (Butterfly).....Puccini
Genevieve Pasturzak, Chicago, Ill.
6. Concerto for violin, B minor.....Saint Saëns
(First movement)
Lulu Giesecke, Marble Falls, Tex.
7. Aria, Largo al factotum (Barber of Seville).....Rossini
J. Edward Martin, Chicago
8. Concerto for piano, C minor.....Saint Saëns
Erwin Wallenborn, Chicago, Ill.

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FREDERIKSEN PUPILS IN RECITAL.

A violin recital of unusual merit was given Thursday afternoon, June 7, by four students from Frederik Frederiksen's class, before a large audience at Lyon & Healy Hall. To lend variety to the program, a miniature orchestra, conducted by Frederik Frederiksen, opened and closed it with the Siegfried Idyll by Wagner and the intermezzo from Wolf-Ferrari's Jewels of the Madonna. These served to show Mr. Frederiksen in a new light as an orchestra leader, in which he proved most efficient and intelligent. The violinists who furnished the program were Morris Schroeger, who played two movements of the Vieuxtemps' D minor concerto; Sam Porges, who rendered two movements from the Wieniawski D minor concerto; Earl Schwaller, who offered two miscellaneous numbers, and Eugene Barkow, who presented the F sharp minor concerto of Ernst. That Mr. Frederiksen is an excellent teacher who gets splendid results from his students was fully demonstrated throughout the program, as each participant gave a highly creditable rendition of his selection and pleased the numerous auditors on hand. To single out one number better rendered than another would indeed be difficult, as, though some of the students are more gifted than others, all reflected fine training and made themselves as well as their well known mentor proud by the excellence of their work.

LYCEUM ARTS COMMENCEMENT.

The tenth annual commencement program of the Lyceum Arts Conservatory was presented on June 8, at Lincoln Hall. An excellent program was beautifully rendered by several gifted students, including Homer Swartz, Esther Holmes, and Margery Nye, pianists; Frances Pearl, Harriet Woodworth and Marvel Liddy, vocalists, all students from the well known Theodore Harrison's class. Following the musical program a one-act play, My Lady Dreams, was presented by students of Elias Day, head of the dramatic department.

ACTIVITIES OF JEANNETTE DURNO STUDIOS.

An interesting session is under way at the Jeannette Durno studios, where a splendid class has assembled for summer work. Miss Durno has planned a series of summer recitals during the session when she will present some unusual talents in interesting programs.

Recently Miss Durno has presented four artist students in debut recitals here, which won the praise of both the public and press. Isabel Ebert and Dorothy Pound, both Durno students, have been engaged by Lyon & Healy for their summer series of artists' recitals.

COLUMBIA SCHOOL NOTES.

Advanced pupils of Helen Lawrence appeared in recital at the School Recital Hall, Thursday evening, June 7. Those

taking part in the elaborate program were Ardath Janes, Dorothy Egan, Louise Murray, Genevieve Carlsten, Helen Frish, Edith Robeck Mautner, Mary Lucille Purcell, Anna Hanschmann and Fannie Anson.

The Glencoe Branch of Columbia School was represented at the Woman's Library Club of Glencoe when a large number of piano pupils of the Glencoe branch appeared in a recital.

C. E. Feely, business manager of the school, who recently underwent an operation at Wesley Hospital, is back at his desk with health fully recovered.

There was a lively Mu Phi party at Columbia School, Monday evening, June 4. Mu Phi is the Columbia chapter of the national musical sorority.

The annual commencement of Columbia School will take place in the Auditorium Theater, June 18. A large class will be graduated. Those who have received the honor of appearing as soloists on the commencement program are three pianists: Lois Anne Weigert, pupil of Clare Osborne Reed; Fannie Anson, pupil of Helen Lawrence, and Ruth Birenbaum, pupil of Clare Osborne Reed.

The two singers appearing on the commencement program are Elizabeth Houston, contralto, pupil of Louise St. John Westervelt, and Dorothy Fisher, soprano, a pupil of George Nelson Holt. Charles Skopp, violinist, a pupil of Ludwig Becker, is the sole representative of his instrument scheduled for this occasion.

A full orchestra, under the direction of Ludwig Becker, and the Columbia Chorus, under Miss Westervelt, will also take part in the program.

MUSICAL AT WALTER SPRY'S HOME.

The first of the series of summer musicales which Walter Spry has planned for his pupils was given on Thursday evening, June 7, at Mr. Spry's home in Evanston, by Margaret Baker, pianist, and Lucille Kortz, violinist. Miss Baker, who is studying with Mr. Spry, played Beethoven, Chopin, Rubinstein, Grieg, Liszt, Tchaikowsky, Nevin, Debussy, Grainger and Albeniz numbers. Margaret Farr, another active Spry pupil, played the accompaniments for the violinist.

MUSICAL NEWS ITEMS.

Carl Craven, tenor, is engaged as soloist for the General Medical College commencement at Kimball Hall, June 14, and was special soloist at Kendallville, Ind., June 3, and was re-engaged for a song recital there in September.

Cecilia Berg, contralto, was soloist, June 1, at Washington Park Congregational Church. James Fryer, basso,

substituted in the quartet at South Congregational Church, Sunday, June 3. John E. Stevens, basso, will be soloist, June 15, for the American League of Woman Voters' State Convention at Rennselaer, Ind. They are all students of Carl Craven.

Georgiana Nettles Herlocker and her husband, Elbert R. Herlocker, directors of the Rogers Park M. E. Choir, gave a cantata on Sunday evening, June 10, at the church. The soloists were Betty Houston, contralto; Mr. Herlocker, tenor, and Mr. Smith, bass.

JEANNETTE COX.

World Audience Hears Anna Case

To Anna Case, soprano, goes the honor of singing to what the New York press describes as the "greatest radio audience ever reached by a single program." The event took place at Carnegie Hall, New York City, on the night of June 7, at the convention of the National Electric Light Association.

Miss Case's program was picked up by receiving instruments throughout the auditorium and sent over wires leading to the New York station of the American Telephone and Telegraph Company, to the station of the General Electric Company at Schenectady and the Westinghouse stations at Pittsburgh and Chicago. These great stations shot far and wide every note that was sung, and it is probably literally true that the singer's numbers were like the shot at Lexington—heard "round the world."

It is confidently expected that the proceedings were heard in every State, in Alaska, Canada, Mexico, probably Hawaii and England, and possibly over the roof of the world to the Scandinavian countries and Japan. The sound waves collected were magnified several billion times before they were flung out into space from the four broadcasting stations. The radio world has been notified of what was coming, and it is probable that the majority of them were at their instruments, so that a census of the listeners would probably run into seven figures. The 3,000 listeners in Carnegie Hall probably composed not more than one-tenth of one per cent. of the total audience.

Miss Case sang ten songs in all, with Charles Gilbert Spross at the piano.

His Forte

She: Can you play any musical instrument, Mr. Smith?
He: Well—er, I have had some experience with the phonograph.

FULL HOUSE AT TOWN HALL GREET'S AMERICAN COMPOSERS' CONCERT ARRANGED BY REGNEAS

Five American Soloists and Eight American Composers Appear

The concert given at the Town Hall on Saturday evening, June 9, by Joseph Regneas took on greater significance than the two programs given during Music Week at Aeolian and Town Halls at which time he presented some fifteen composers playing the accompaniments to their own songs, while the singing was done by ten of his accomplished artist-students.

On Saturday, June 9, four singers appeared with eight composers. Mr. Clark, tenor, who was to have participated, was called away, so his place was taken by Francis Moore, the young pianist, whose recitals have been some of the outstanding features of this season's offerings. His songs received rounds of applause, being most delightfully interpreted by Alice Goddard, who presented also a group of sterling songs by Harold Vincent Milligan.

Mr. Tuckerman's baritone gave great fervor and new significance to spirituals arranged by Mr. Burleigh, who accompanied them, and the same singer's talents were well demonstrated in an attractive group by Florence Turner-Maley. The songs of Gena Branscombe, with the composer at the piano; of Charles Gilbert Spross, with Francis Moore at the piano, occasioned by Mr. Spross' sudden departure for Canada, were sung by Louise Hubbard, who displayed a voice unique in its purity and charm of native quality. This singer has often been referred to as the "Custodian of the Old School of Bel Canto" and were there more to spread the gospel of perfect vocalism, there would be no fear of diminishing vocal ideals for the future. Mme. Hubbard is a model for young singers in style, technic and deportment.

has spent the past two years in India, returned after the lengthy voyage, arriving on the afternoon of the day of the concert. Her songs of India were presented for the first time and were received wholeheartedly by the vast audience. The Bayou Songs are much sung in concert but are ever welcome when they receive such presentation as given them by Mme. Van der Veer.

There were not a dozen vacant seats in the orchestra and it is said the concert attracted the largest audience of any given during New York's Silver Jubilee. This is a direct reflection upon the popularity of the splendid vocal instructor, Joseph Regneas, whose name connected with any undertaking is a guarantee for its artistic worth. No greater approval of these composers' concerts could be shown than the tremendous applause which greeted every composer upon his entrance and after each group demanding both the singer and composer to acknowledge many recalls. If Mr. Regneas will present further programs upon the same high plane of excellence as those already given, he will be doing a service of untold value to the art of song. Those knowing Mr. Regneas and the splendid development of his students will have no fear of diminishing standards.

S. K.



FRANK LA FORGE,

composer-pianist-accompanist, who received an ovation after the presentation of a group of his songs sung by Nevada Van der Veer at Joseph Regneas' Composers' Concert at Town Hall.

The entrance of Nevada Van der Veer and Frank La Forge was the occasion of a great outburst of applause, and one was at a loss to know which was the greater favorite—the singer or composer. Mme. Van der Veer again demonstrated her tremendous sustaining power and talent for colorful interpretations—a voice seeming limitless in beauty, volume, range and modulation. Lily Strickland, who

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ACROSS THE COUNTRY

(Continued from page 39)

were given under the direction of Rebecca Ellison Johnston, voice pedagogue of Jackson, Miss. The first was given at the Yazoo County Agricultural High School and presented an interesting list of compositions for voice and piano by her capable students. Certificate recitals were given by Susie Lee Ewing, soprano, assisted by Hattie Bell Jackson, contralto, and Thelma Thomason, reader, and George S. Stanley, Jr., reader, assisted by Susie Lee Ewing, soprano, and Hattie Bell Jackson, contralto. E. M. C.

Boston, Mass.—(See letter on another page).

Buffalo, N. Y.—(See letter on another page).

Chester, Pa., June 2.—A concert under the management of Charles M. Hopkins and Karl Nocka, choral director and vocal teacher, was given at Masonic Temple, May 10, and proved to be a rare treat. The artists presented were Marie Wilkins, soprano; Edmund Jahn, baritone, and Frederick Schlieder, pianist. These artists rendered a program that was interesting both in content and execution. It is hoped that Chester can support a regular concert series of famous artists. This season has brought Henry Scott, Michel Penha and Claire Lillian Peteler, who have stimulated the interests of local organizations to a point of promising support to a more extensive course. G. E. M.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio.—(See letter on another page).

Dallas, Tex.—(See letter on another page).

Fort Smith, Ark., May 21.—Local music lovers have been enjoying a season of interesting musical events this spring, the most noteworthy of which was the concert by Erika Morini, at the New Theater, as the last of the Fort Smith Concert Club series for this season. She gave a splendid program. Her youth, evident seriousness of purpose, brilliant technic and faithful interpretations and her generosity with extra numbers (even though fatigued from a late arrival in the city) combined to make a thoroughly enjoyable concert. The Concert Club is to be complimented on bringing such artistic performances to Fort Smith.

The convention of the State Federation of Music Clubs was held in Fort Smith. The Young Artists' Contest at the First Methodist Episcopal Church opened the convention. The following day there were business sessions at the Carnegie Library, and an afternoon reception at the home of Mrs. August Krone tendered by the Varina Jefferson Davis Chapter of the United Daughters of the Confederacy. The delegates' concert at the First Methodist Episcopal Church in the evening was followed by a reception at the home of Mr. and Mrs. W. J. Murphy, Sr., for the visiting delegates and officers and members of the musical coterie and Harmony Clubs (local music clubs). The next morning business session at the Carnegie Library was followed by a luncheon at the Goldman Hotel. At the afternoon session officers were elected, and Little Rock was chosen as the next meeting place of the convention. The vice-president, Mrs. William Hemminger, of Little Rock, who, owing to the ill health and resignation of the president, had presided at the meetings, was unanimously elected president. Mrs. A. F. Triplett, of Pine Bluff, was made vice-president; Rebecca Eichbaum, of Fort Smith, State treasurer; Mrs. A. James, of Texarkana, auditor; Mrs. B. L. Lyford, of Helena, chairman of literary extension. Other officers are continuing. The delegates were taken on a drive over the city and later to an informal reception at the old Commissary Building, as guests of the City Federation of Women. The Morini concert completed a very successful convention.

The Kansas City Little Symphony Orchestra, under direction of N. DeRubertis, appeared in three concerts at the Joie Theater. The morning concert was thoroughly enjoyed by an audience composed of colored school children. At the matinee performance more than 1,200 grade school children, besides a large number of high school students, attended. Miss Wallace, music supervisor, had prepared the children for several weeks to properly appreciate the program and apparently they understood the "story the music told" as well or better than their elders. The two daytime performances included the Wheelwright, a special number chosen with the juvenile audiences in view. The night program included a varied list, and many encores generously given.

Charles M. Courboin, organist, appeared in recital under the auspices of Circle Four at the First Methodist Episcopal Church South on April 23.

The Harmony Music Club presented the comic operetta, The Crimson Eyebrows, at the Elks' Club, to secure funds for entertaining the State Federation of Music Clubs. Leading parts were taken by Beulah Smith, Jess Reece, Ethel Shipley, A. M. Forby, Ouida Newman, Fred Limberg, Claud Spracklen and Carl Wertz, with Mrs. H. J. Dorner as musical director.

A successful concert was given at the New Theater, under auspices of the Musical Coterie. The program, including solo and ensemble work by local musicians, was unusually good and enjoyed by a capacity audience.

Mrs. Henry Godt recently presented six of her piano pupils in recital, assisted by Vivian Corrington, violin pupil of Mr. Derdeyn, and Evelyn Meister, vocal pupil of Mrs. Hoffman.

Pupils of J. Ben Brochus gave a series of three piano recitals last month.

Mrs. Vaughn presented her piano pupils, Billie Schulte, Yvonne Frambers and Bernice Vaughn, in recital, assisted by Mrs. Logue, vocalist.

A group of pupils of the Southwestern Studios of Musical Art gave a recital at the Carnegie Library recently. The program included four numbers by the Junior String Choir and several violin and piano solos by pupils in the different grades.

Chap Webber, former Fort Smith boy, now tenor soloist in the Paulist Choir at Chicago, was recently heard here, over the radio. F. K. F.

Grangeville, Idaho, June 4.—A recital program was given by the pupils of Mrs. M. Reece Hattabaugh on May 29. A varied and interesting program was much enjoyed by a large audience and the pupils showed the benefit of excellent instruction. E. G. M.

Highland, N. Y., June 5.—The Highland Music Study Club held its last meeting at the home of Mrs. J. Westervelt Clarke, with Ernest L. Haight as chairman. The program of musical legends was arranged in four groups and deat

with music which was composed around legends or has since had a story associated with it. Wagner's operas were a large feature of the program and Beethoven's Moonlight Sonata also came in for notice. The splendidly planned programs printed the charming legend of the Nixy's Strain, which was read by Mrs. George H. Brown. B.

Long Beach, Cal.—(See Music on the Pacific Slope).

Missoula, Mont., June 2.—On May 28, the Women's Glee Club of the State University gave a concert at the University auditorium. Miss Harriet Gardner proved herself an excellent director. The club was assisted on the program by Irene McPherson and Gladys Price, pianists, and Sarah Hought and Mary Fleming, sopranos.

The Minneapolis Symphony Orchestra with Anne Roselle, soloist, appeared at the Wilma Theater recently. E. A. A.

Norwich, N. Y., June 6.—Senior piano pupils of Sadie M. Quinn, numbering some two dozen players, gave a recital here May 16, followed next evening by thirty-five junior pupils, both affairs in the K. of C. Hall. In the list of performers at the first recital were many family names notable in the civic history of this city, such as Margaret Prindle, Nellie Normile, Eletha Cummings, Ruth Fern, Mary Baldwin (postmaster's daughter), Cornelia Ireland, Margaret Griffin, Jane Sullivan (daughter of Judge Sullivan, district attorney), and Margaret Ivory, the latter contributing a violin solo. The junior pupils' program likewise showed an interesting collection of piano solos and duets, played by young people of various ages, and including such well known names as Blanche Hubbard, Genevieve Ryan, Jane Babcock (daughter of Mayor Linn Babcock), Mildred Breed and Helen O'Hara, Miss Ivory again playing a violin solo. Miss Quinn has become one of the most important teachers in Chenango county, and last winter acted as substitute organist at the Roman Catholic Church. Her two brothers are important personalities. R.

Oakland, Cal.—(See Music on the Pacific Slope).

Oklahoma City, Okla., May 18.—The Central High School Orchestra will continue practice after school closes. Alumni of the school and musicians of the city have been asked to join the organization for the summer.

Mrs. Gene Pryor was elected president of the Schubert Choral Club at a recent meeting, with Mrs. William Quillian, vice-president; Mary Bieber, recording secretary; Mrs. Alexander Rimmer, corresponding secretary; Mrs. D. L. Pollak, treasurer; Mrs. C. R. Smith, historian; Mrs. R. H. McNeese, parliamentarian; Mrs. F. H. Austin, reporter; Mrs. E. W. Baker, Mrs. Francis A. De Maud and Mrs. Willis Rowell, delegates to the Oklahoma City Federation. Clark Snell was re-elected director.

The second of a series of student recitals was offered by Martha Gilmer. The program was presented by Ruth Jenkins and Gladys Spangler, assisted by Marianne Bays, violinist. Among Miss Jenkins' numbers were the first movement of Beethoven's sonata Pathétique, Spring Breeze, by Boyle; Humoresque, by Rachmaninoff, and Lavalie's Butterfly. Miss Spangler played Scarlatti's Pastorale, Mozart's Rondo, MacDowell's Shadow Dance, Rachmaninoff's Polichinelle and Paderewski's Minuet.

A pleasing program was presented by Mrs. G. O. McGregor, Mrs. Alberta, Frank Metcalf and Helen Lord in Cushing, under the auspices of the Philharmonic Club.

The May Bell, by Edwin Vaile McIntyre, a local composer, was presented in Ponca City last week by the Girls' and Boys' Glee Clubs of Ponca City. These organizations won first honors at the interscholastic contest held recently at Stillwater. Frances Catron is director of both clubs.

Bernice Mann, Marjorie Corn and La Rue Pack were presented in recital by their teacher, Frederick Libke. Chopin, Liszt, Weber, Beethoven and Moszkowski were among the composers represented on the program.

A delightful affair was the concert given by the Norfleet Trio in the auditorium of the Oklahoma College for

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Women at Chickasha, under the auspices of the MacDowell Club. Prolonged applause followed every number presented. The program included Hungarian Dance (Brahms), Menuet Rocco (Herman), Wolf Song-War Dance (Cadman), trio in A minor (Tschakowsky), Staccato Etude (Rubinstein), Old Irish Tune (Kreisler) and Fairy Tale Waltz (Schütt). An informal tea was given in honor of the artists following the recital. C. M. C.

Portland, Ore.—(See Music on the Pacific Slope).

San Antonio, Texas, May 25.—The Dunning class and junior pupils of Edith Law were presented in recital May 18. Those who participated in the entertaining program were Virginia Cotham, Julie Lapam, Eleanor Townsend, Anne Trinder, Beryl Kroeger, Jean Henderson, Minnie Saur, Hettie M. Witherspoon, Margaret Saur, Virginia Ogilvie, Glenn Worthington, Marie Osborn, Rosemary Gohmert, Louise Powers, John Hagy, John Lapam, Katherine White, Margaret Hall, Ruth Shafer, Anne Maverick, Thelma Edmundson and Margaret Catham.

The San Antonio Musical Club repeated one of its excellent programs, Operatic Episodes, with a few additions, and with Mrs. Nat Goldsmith again in charge. The proceeds were given to the Protestant Orphans' Home. To celebrate the Home, Sweet Home centenary Frida Stjerna, soprano, sang the old song in a setting of full significance.

Cecile Steinfeldt Satterfield, pianist, was presented in graduation recital, May 7, by the San Antonio College of Music, of which John M. Steinfeldt is founder and director. Mr. Steinfeldt prefaced the program with a short talk in which he told the requirements for graduation. The program was exceedingly interesting. Mrs. Satterfield's tone is big and firm yet sympathetic. She has excellent technique and fine interpretative insight. She is also one of the assistant teachers at the college.

The San Antonio Music Teachers' Association held the final business meeting of the season on May 9 with the new president, Oscar J. Fox, presiding. A program followed by David Griffen, baritone; Clara Duggan Madison, pianist, and Roy Repass, pianist (arranged by Bertram Simon).

Bernardo Olshansky, baritone; Agnes Pringle, violinist, and Josef Martin, pianist, were presented in two interesting recitals, May 11 and 12, under the auspices of the Barnard E. Bee Chapter, United Daughters of the Confederacy, co-operating with the National Society for Broader Education. The numbers given by the artists both evenings were greatly enjoyed. Mr. Olshansky's voice is rich and resonant and the mezzo voice passages were exquisite. Miss Pringle's tone is clear and sympathetic and Mr. Martin played with big, firm tone and clean-cut technique. He also was the capable accompanist for both artists.

The Girls' Glee Club of the Alamo Heights School, Mrs. J. A. Bumgardner director, gave an excellent program May 11.

The Scherzo Musical Club, a junior music club, gave a benefit concert on May 12 to honor little Dorothy Ambrose, pianist, protegee of the club. The Texas Bluebonnet Song, written by Julia D. Owen, was sung by the club, as the opening number. The remainder of the program consisted of violin, piano, vocal and harp solos, readings, playlets, and a debate all given by the youthful members. Mrs. F. L. Carson is the founder and adviser of the club, which has its own officers.

The Empire Theater and the Palace Theater orchestras gave afternoon programs which draw large crowds.

Excellent music was given at the First Baptist Church, May 13, by the following soloists and choir, with Walter Dunham at the organ: Alice Conrey Slade, soprano; E. McClellan, cellist, and Mrs. Sidney Elkin, contralto.

Nineteen pupils from the music department of Bonn-Avon School gave an excellent program on May 14 at the school as part of the closing exercises.

Pauline Stippich presented her piano class in recital on May 14, assisted by Kemper Moore, reader. Those who appeared were Robert Hunter, Mary Burnett, Dorothy Hunter, Daniel Van Voorhis, Mary Brasted, Mary Cass, Mary Masch, Virginia Wing, Cecilia Rice, Franklin Wing, Thelma Biegler, Evelyn Carrithers, Martha Minus, Dorothy Fitzhugh and Elenor Harmon. S. W.

San Diego, Cal.—(See Music on the Pacific Slope).

San Francisco, Cal.—(See Music on the Pacific Slope).

Sandusky, Ohio, June 5.—Ada Pratt, soprano, returned to her native town to appear professionally with the choral society of the Knights of Columbus. She was given an enthusiastic welcome and delighted her friends with her charming manner and artistic singing. Under the direction of Norbert E. Fox, the Choral Society presented a varied program, accompanied by Mrs. H. G. Fox. The Clang of the Forge was one of the most effective numbers, and the Hymn to the Night showed excellent interpretative ability. Miss Pratt sang a group each of German and French selections, some songs in English and the coloratura favorite, Vilanelle. G. M. E.

Shreveport, La., June 2.—Lois Enid Will, fifteen-year-old organ prodigy, who twenty months ago was taking her first piano lessons and now plays Bach fugues on the organ and Beethoven sonatas on the piano with assurance and musicianship, was recently heard in her second organ recital at St. Mark's Episcopal Church. Her program included a Bach passacaglia et thema fugatum, the Yon Sonata Romantica (which Miss Will played for the composer himself on the occasion of his recent visit), and a number of smaller pieces by Bonnet, Dethier, Hollins, Lemare, de Bricqueville, Macfarlane and Elgar. Miss Will has progressed both from a technical and an artistic standpoint since her first recital, last winter. She exhibits a remarkable instinct for and grasp of contrapuntal composition. Her playing of the Bach passacaglia was remarkable for its clearness of theme and spirit. In the entirely contrasting modern type, the Sonata Romantica, she was equally successful, showing genuine temperament and an innate grasp of the orchestral effects which a composition of this nature demands. Miss Will had the distinction of giving this work its first American public performance. Mr. Yon heard her play the sonata and commended her highly upon the rendition, as well as being very enthusiastic over her artistic promise. Marcel Dupré also heard Miss Will and was deeply impressed with her musical gifts. Miss Will's entire musical education has been gained with Leo Bonnell Pomeroy, organist and choirmaster of St. Mark's. W. W. T.

Springfield, Mo., May 18.—Mischa Elman, the sterling violinist (with Alberto Bimboni as accompanist), gave an

excellent program in Convention Hall, presented by Cortese Brothers, of Memphis, Tenn.

The eighth number on the concert course given to music lovers by Clyde M. Hill, of State Teachers' College, was a concert by Giovanni Martinelli. He was assisted by Salvatore Fucito, accompanist, and Flora Greenfield, soprano.

Galli-Curci, with her usual attachés, Homer Samuels, pianist, and Manuel Berenguer, flutist, appeared at Convention Hall. This was the concluding one of three concerts given here under the management of Cortese Brothers.

The Springfield Musical Club gave its annual costume concert at Drury College. The first half of the program was given by Daisy Livingston, soprano; Catharine Iseman, pianist; Marie Libbey and T. Stanley Skinner, organists; John Holland, pianist; Verne Robertson, baritone; Clella Biles and Susie Dillard, accompanists. The second half of the program was given in costume, many old songs and choruses being used. Among those appearing were: Mabel Webb, Christine Baker, Adah Bruner, sopranos; Gertrude Mobley, Doris Sherwood, contraltos; Gladys Deaton, pianist; Tom Bentley, tenor, and J. C. Grosskreutz, baritone. A sextet of women's voices comprising Christine Baker, Doris Gustafson, Atalissa Pranter, Gladys Deaton, Helene Turner, and Clyde James gave Paderewski's Minuet. Nelle Ross and Susie Dillard served as accompanists for the costume numbers.

The annual music festival of Teachers' College, held in the school's auditorium, was a successful affair. Half of the first program was given by the large chorus made up of choruses from many surrounding towns and Springfield. Soloists were Agnes Dade Cowan, Faye Walker, Helen O'Rear, sopranos; Edith Thomas, contralto, and Verne Robertson, baritone. The chorus was led by C. P. Kinsey, and the orchestra was under the direction of Sydney Myers. The seventh Inter-High School musical contest was the next event. Each year a greater interest has been shown in the contest and, at this one, twenty surrounding towns were represented. Prizes were awarded to the best soloists (piano, voice and violin), quartets, glee clubs and orchestras. The climax of the festival and the concert course for the year was the presentation of the St. Louis Symphony Orchestra, Rudolph Ganz conductor, in two performances at Convention Hall. Michel Guskoff, violinist, was the afternoon soloist, and Carolina Lazzari gave two groups of the evening program. The concerts proved to be an impressive close to the concert season. Dr. Hill has promised another fine course for next season. Springfield is deeply indebted to him for bringing such fine artists to this city.

Springfield Musical Club held its final meeting of the club year on May 8, at Martin's Hall. Election of officers followed a short but enjoyable program given by Hazel Gates, soprano; Helene Turner, contralto; Bessie Bloomer, pianist; Tom Bentley, tenor; C. P. Kinsey, tenor, with Clella Biles, Lulu Kinsey and Adah Bruner as accompanists. The outgoing president, Agnes Dade Cowan, presided. The newly elected officers for 1923-24 are: Birdie Atwood, president; Gertrude Mobley, vice-president; Bessie Bloomer, secretary, and C. P. Kinsey, treasurer. N. E. R.

St. Louis, Mo.—(See letter on another page).

Stamford, Conn., May 29.—The choir of St. John's Church gave a program of secular music consisting of several groups of old English and Welsh folk songs with a group of modern compositions by Hadley, Gibson, Coleridge-Taylor, Damrosch and Oley Speaks. The chorus showed splendid ensemble training, and was much enjoyed by the large audience.

At an evening musicale at the home of Colonel and Mrs. Hugh Cooper, Flora McDonald Shutes, a pupil of Ignaz Friedman, gave a delightful piano program including the sonata in G, Schumann, a Chopin group and two numbers arranged by Friedman. A large gathering was generous with applause.

An unusual program was rendered by the choir of the Orthodox Russian Church at a concert in the high school auditorium. It was assisted by Alexandra Shlikovich,

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soprano, and Vasily Yakovlev, baritone, both of whom are gifted with excellent dramatic voices.

George Warren Reardon, baritone, and Charles Harrison, tenor, who have assisted in the musical services of the Methodist Episcopal Church, are winning much favor. E. A. F.

Vancouver, B. C., May 29.—The Minneapolis Symphony Orchestra paid its second visit to Vancouver May 26. An afternoon and evening concert were given in the Arena and both were excellently attended. The conductor, Henri Verbrugghen, was suddenly stricken with acute ear trouble with complications that necessitated his being rushed to Rochester, Minn. Engelbert Roentgen, assistant conductor, took the helm and conducted in a manner that worthily sustained the high reputation of the orchestra and resulted in a personal triumph for himself. Features of the evening program were Tschakowsky's fourth symphony and Liszt's Les Preludes. Anne Roselle was the assisting vocal artist, contributing two operatic numbers, Pace Mio dio (from La Forza del Destino) and the Ballatella (from Pagliacci). The soprano's fine vocal endowments were used with satisfying effect. Alfred Megerlin, first violin, as soloist, was also deservedly popular. These concerts were under the local management of Lily Laverock. E. R. S.

Eight Liszniewska Pupils in Graduating Recitals

This spring no less than eight of Marguerite Melville-Liszniewska's pupils have given public recitals for graduation at the Cincinnati Conservatory of Music. They are Lowell Jones, of Williamsburg, Ky.; Arlene Page, of Muncie, Ind.; Giovannina Maturio, of Youngstown, O.; Mildred Williams, of Boston, Mass.; Wilhelmina Bixler, of Owensville, Ind.; La Rue Loftin, Alanreed, Tex.; Margaret Squibb, Lawrenceburg, Ind., and Karl Young from Toledo, O. One of her former graduate pupils, Roberta Felty, of Springfield, O., played the Emperor concerto with the Cincinnati Conservatory Orchestra in February, and Marion Wilson Haynie, of Columbus, O., is scheduled for a performance of the Tschakowsky concerto with the orchestra at the opening concert of the Conservatory in October.

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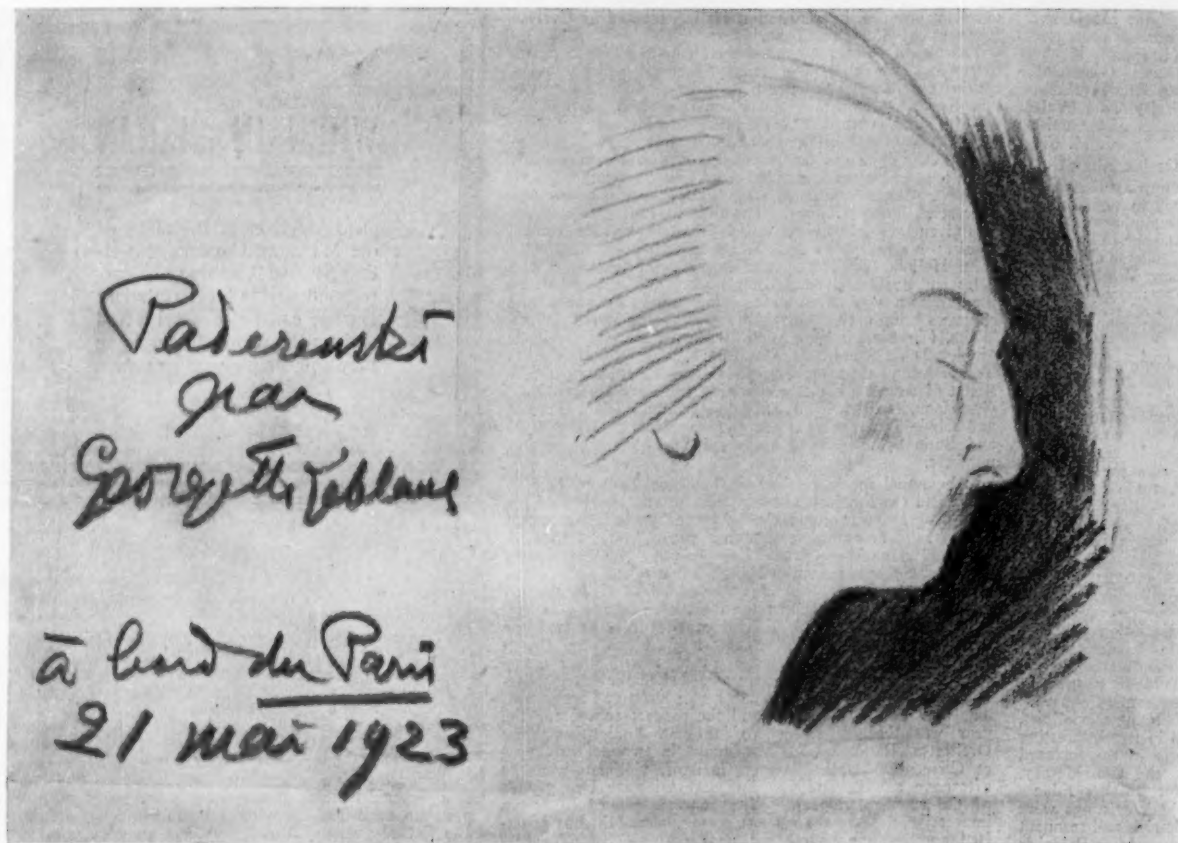


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GEORGETTE LEBLANC SKETCHES FELLOW ARTIST.

Ignace Paderevski was a fellow passenger of Mme. Georgette Leblanc on the latest trip to France of the S. S. Paris. That Mme. Leblanc can sketch as well as she interprets songs, recites poems and drama, is proved by the accompanying sketch. Mme. Leblanc was the star of the ship's concert and added to the amount raised through the sale of several sketches similar to the one reproduced here.

I SEE THAT

Albert Coates has accepted the post of director of the Rochester Philharmonic Orchestra.
Dorothy Jardon has recorded Mana Zucca's Rachem.
Ruth St. Denis and Ted Shawn will be judges in the beauty contest inaugurated by students of the summer school of the University of Virginia.
Mitja Nikisch will make his American orchestral debut with the Boston Symphony in Boston on November 2 and 4.
Lenora Sparkes will open the Bar Harbor series of summer concerts at the Building of Arts on August 4.
The Carl Rosa Opera Company went into bankruptcy early in May owing around £15,000.
Vienna dispatches state that Jeritza has successfully undergone an operation for appendicitis.
Francis Macmillan is to marry Lillian Mure, daughter of Dr. and Mme. Jean Mure, of Paris and New York.
Maier and Pattison will appear next season at the universities of Chicago, Wisconsin and West Virginia.
Duluth is to have a new concert auditorium.
Bachaus' next American tour will be limited to three months, beginning January 15.
Ray C. B. Brown is a member of the honorary and advisory board of the Franco-American Musical Society.
Baltimore is to have plenty of open air opera this summer.
Richard Bonelli has returned from Cuba with many enthusiastic press tributes.
Princess Tsiannina is a member of the advisory council for the purpose of solving the "Indian question."
Mme. Charles Cahier is booked for many European dates.
Lynwood Farnam will summer in England and France.
The National Association of Organists concluded a State convention in Philadelphia June 12 and will have a national convention in Rochester August 27.
Four Jeannette Durno pupils have made Chicago debuts recently.
Songs of Mabel Wood Hill were radioed by Nicola Zan.
Some forty piano pupils of Sadie Quinn appeared in recital in Norwich, N. Y.

Baroness Von Klenner is spending two weeks in Maine.
Joseph Schwarz and Walter Damrosch gave a joint recital on the Mauretania for the benefit of the seamen's home.
The Toledo Opera Association was recently organized in Toledo.
The Stadium Concerts will have a new bandstand this year considerably larger than the old one.
A son was born to Mr. and Mrs. William Gustafson on June 3.
William H. Johns succeeds Ray Palmer as chairman of the 1924 Music Week Committee for Queen Borough.
Eight of Marguerite Melville-Lisniewska's pupils appeared in graduation recitals this spring.
Germaine Schnitzer is preparing for a short concert tour in Europe.
Rosalie Miller and Roderick White will give a joint recital in Paris.
Clyde Mitchell Carr, president and trustee of the Chicago Orchestral Association, died on June 5.
Anna Case sang to what the New York press describes as the "greatest radio audience ever reached by a single program."
The Capitol Theater will celebrate its third anniversary under S. L. Rothafel's management on June 17.
Frieda Hempel scored a triumph at her Jenny Lind Concert in London.
Walter Scott is the name of a nine-year-old violin prodigy.
Vienna recently celebrated its second annual Reger Festival.
The Goldman Band concerts on the Mall in Central Park are drawing huge audiences.
Mrs. Edward A. MacDowell has sufficiently recovered from her accident to go back to Peterborough.
Charles Hackett won an instantaneous success with the British National Opera Company in London.
Barbara Kemp was married to Professor Max von Schillings on June 11.
Five American soloists and eight American composers appeared at a recent Regneas concert.
The Rhode Island Symphony Orchestra made a successful debut on May 20.
Armand Tokaty scored a brilliant success in Tosca with the De Feo Opera Company in Baltimore.
Mario Chamlee is scheduled to appear in several guest performances in opera while in Europe.

On page 15 Ethel Grow gives her views on some American problems.
John Charles Thomas "stopped the show" when he sang recently in Providence.
No less than thirty music festivals are booked for Europe this spring.
Mabelanna Corby's Grecian Masque, When Sappho Sang, was produced in Montclair.
Leopold Godowsky has been having a sensationally successful tour of the Orient.
Chaliapin will have ten appearances with the Metropolitan next season and twenty-eight with the Chicago Opera.
1923 marks the 700th anniversary of the Thomas Church in Leipzig.
The Adolph Bolm School in Chicago is to have classes in Dalcroze Eurhythmics and Improvisation. G. N.

Caselotti Pupils in Waterbury

Maria Caselotti, coloratura soprano, wife and pupil of the well known New York vocal maestro, G. H. Caselotti, was the outstanding artist at a concert in Buckingham Hall, Waterbury, Conn., on June 7, given for the benefit of the Italian Brotherhood Society of Waterbury.
Mme. Caselotti, who was heard in Spanish, French and English songs, won much applause. Other participants (all pupils of Signor Caselotti) were Josephine Patuzzi, Marie-Louise Caselotti and Percy Boat.

Bachaus Touring Europe

William Bachaus, who has recently been announced as under the exclusive direction of Concert Management Arthur Judson, is now touring Europe, filling many engagements. Because of his heavy European bookings, Mr. Bachaus will not return to America until some time in January, and he will leave in early April, making it a comparatively short season in America.

Henri Busser a Marcel Devries Relative

In the obituary of Marcel Devries, the Chicago office of the MUSICAL COURIER omitted among the members of his surviving family the name of Henri Busser, the noted French composer and first conductor at the Paris Grand Opera, who is the son-in-law of the deceased tenor.

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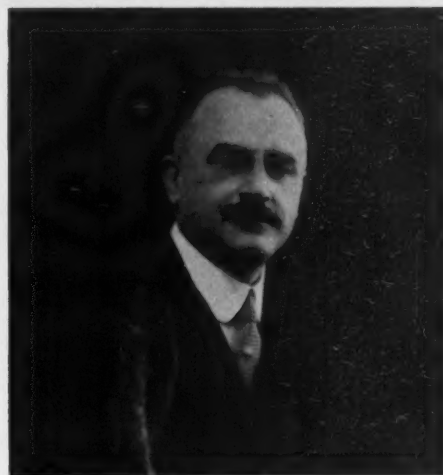
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LOUIS GRAVEURE.

A new portrait of the baritone, who has just returned from a concert tour in Germany and Holland. Mr. Graveure gave his first recital in Beethoven Saal, Berlin, May 25, which was completely sold out. The only announcement of his second recital, a week later, was made in the program of the first concert and this advertising was sufficient to completely sell out the second concert on twenty-four hours' notice, a feat which is said never to have been accomplished in that city before. Mr. Graveure leaves at the end of this month for San Francisco where he will conduct a five weeks' master class. (Photo © by Underwood & Underwood.)



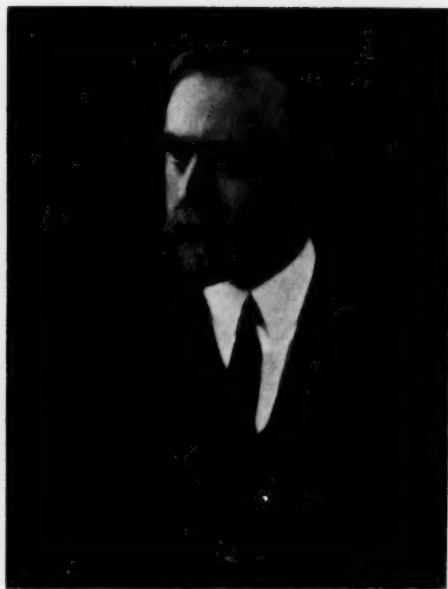
W. WARREN SHAW,

the eminent vocal teacher, who will conduct summer classes at Carnegie Hall, New York.



A NEW ART.

Mary McCormic, of the Chicago Civic Opera Company, who is now in Milan, in addition to her vocal work, fences each day with the champion of Italy. (Photo by Ermini.)



THEODORE SPIERING,

violinist-conductor, who will be in Europe from June to October. During July and August, he will hold master classes in Munich, returning to America in the fall for the entire season. (Photo © by Underwood & Underwood.)



MAY KORB,

photographed as Olympia in Tales of Hoffman. Miss Korb has had an exceedingly busy concert season during 1922-23, and her manager, Annie Friedberg, announces that she already has booked the soprano for many engagements for 1923-24.



HAROLD LAND,

the American baritone, who has established himself throughout the country as an artist of the first rank by his splendid artistry and magnificent vocal equipment. He has had many festivals to his credit, including the two last Worcester festivals. He has appeared, either in festival or concert, with the Detroit Symphony, Boston Symphony, New York Symphony, and the Metropolitan Opera orchestras. For the past eight years he has been baritone soloist of St. Thomas' Church, Fifth Avenue, one of New York's great churches. He is a member of the Musicians' Club, Mendelssohn Glee Club, the Bohemians, and several other fraternal organizations and clubs. When attending college he was soloist of the N. Y. U. Glee Club, the post held by Reinald Werrenrath several years before. Mr. Land is largely an American product, although he studied abroad with Sir Charles Santley, James Sauvage and William Shakespeare. (Miskin photo.)



LOUISE DAVIDSON,

managing director of the Art Direction Georgette Leblanc, Inc., is very busy with preparations for her star's coming season. Miss Davidson, whose clever humorous sketches have illustrated numerous articles in the MUSICAL COURIER, is the youngest impresaria in the business and no doubt the most enthusiastic. (International photo.)

GOTHAM GOSSIP

WOMEN'S PHILHARMONIC SOCIETY ENTERTAINED.

Continuing the season's festivities of this society, a musical tea was given May 26, by Mrs. J. Van Wicklen Bergen, at her home in Brooklyn. The entertaining artists were Lillian Croxton, soprano, who sang charmingly the Carnival of Venice (Benedict), and Love Has Wings (Rogers), closing with the Mad Scene from Lucia, which she interpreted with much style and gusto. Mrs. Bergen, soprano, sang very beautifully The Libiamo ne liete calici, Ah! fors e lui (Traviata), and To a Hilltop (Ralph Cox). J. Albert Carpenter, tenor, in his usually graceful manner, offered Now Sleeps the Crimson Petal and There Be None of Beauty's Daughters (Quilter), Christ in Flanders (Ward-Stephens), and Auld Doctor Maginn (Lohr). Leila Cannes, president of the society, who should be heard often as a pianist, played delightfully a barcarolle (Rubinstein), and Grieg's Spring Song. A notable feature of the affair was the singing of Sleep Little Baby of Mine (Dennee) and The Lilac Tree (Gartlan) by little Alice E. Bergen, the seven-year-old daughter of the hostess, who is destined to become a future artist. Maude Reiff proved herself a creditable accompanist, and the program was thoroughly enjoyed by the numerous guests present. Kate J. Roberts is the chairman of press.

CONCERT BY EDITH MAGEE PUPILS.

The annual concert of pupils from the vocal studio of Edith Magee was given at the Apollo Club, Brooklyn, June 13. Professional pupils who have been touring the country during the past winter participated, including the well known Shelmah Mixed Quartet, which has been filling engagements through the Eastern States.

As in former years Miss Magee engaged well known instrumental soloists to assist the vocal pupils, giving the whole a balance that had all the finesse of the most artistic professional program. Among outside artists participating were Edith Davies Jones, Welch harpist; Vera Webster, sixteen-year-old Brooklyn pianist, and Dr. Harry Rowe Shelley, composer and organist.

Last year the concert given by the pupils of Miss Magee had the unique distinction of turning people away, so the large music hall of the Apollo Club was this year purposely engaged to avoid such an occurrence.

WINIFRED RIGGS NICHOLS' PUPILS IN RECITAL.

Two recitals by pupils of Winifred R. Nichols, April 27, at the clubrooms, 312 East Thirty-first street, and in the sun parlors, Allerton House, East Fifty-seventh street, May 23, introduced many talented children in piano solos and duets. These affairs were conducted with dignity, strict attention on the part of all participants as well as audience being observed. Perhaps the youngest player was little Jane McNicol, five and one-half years old, who played At the Fountain (Oesten), and Star Song (Czerny). Eleven solos and four duets made up the program, the pupils appearing in the following order: Gilbert Sandgren, Edna Sandgren, Daisy Cox, Lindley Nichols, Valerie Cybick, Dorothy Olason, Christine Fappiano, Frances Cook, Irene Amato, Edna Hutchinson, Luigi Longobardi and Lucile Damato. Mrs. Nichols herself is an excellent pianist, and her example is the best possible influence for the pupils.

POWELL-PIRANI PUPILS MUSICALE.

Alma Webster Powell and Eugenio Di Pirani gave an interesting musicale in their headquarters, Brooklyn, May 28, beginning with an address on vocal art by Mme. Powell, continuing through vocal and piano numbers played and sung by Beatrice Soule, Edward Weber, Dorothea Nicolai, Marion Williams, Marguerite Barnes, Lydia Wittmann, and operatic scenes performed by Catherine Haase and Lydia Wittmann, Marion Williams and Beatrice Soule. Mme. Powell is versatile, being a fine singer, lecturer and accompanist, and her pupils did her much credit. The pupils of Professor Di Pirani appeared with success in numbers by himself, Tchaikowsky, Weber, Schumann, Bach-Liszt, Brahms, etc., and the invited guests showed much delight in their playing.

MALKIN PIANO AND VIOLIN PUPILS PLAY.

June 2 a large gathering heard eighteen pianists and violinists in a students' concert at the Malkin Conservatory of Music, in piano pieces by Bach, Mozart, Mendelssohn, Beethoven, Schumann, Chopin, Liszt and others, and violin pieces by Sarasate, de Beriot, Lalo, and Mendelssohn. The players were Irving Sapirman, Lucy Robison, Tillie Derman-sky, Max Adler, Harold Greenberg, Elsie Feigin, Julia Feigin, Edith Simbroff, Anna Weckstein, Leo Whitcup, Sylvia Pass, Mark Schwartz, Helen Fogel, Theodore Takaroff, Sylvia Schwartz, Harry Glickman, Ida Ofsovitch and Rebecca Rosen.

MUSIC AT PROFESSIONAL WOMAN'S LEAGUE.

Edith M. Bridge, chairman of press, provided the program of the annual meeting, social and installation of officers of the Professional Woman's League, Mrs. Russell Bassett, president, Hotel McAlpin, May 28. Christian

Holtum, bass, of the Clinging Vine Company, and Rose Foreman, contralto, accompanied by Maurice Eisner, gave the preliminary program. Miss R. Holmes, soprano, and Dolores Royola, lyric soprano, contributed extra numbers.

AMY GRANT AT YOUNG MUSICIANS' GUILD.

Amy Grant unexpectedly appeared at the May 31 meeting of the Young Musicians' Guild, and gave a little talk which was inspiring and far-seeing. It was of such importance that Vera Hirsch transcribed the talk, and it will appear in the June issue of the Young Musician. She is expected soon at this headquarters in a presentation of the story and music of The Bluebird.

ELSA FOERSTER'S DÜSSELDORF OPERA SUCCESS.

Wilhelm Foerster writes from Woodridge, N. J., concerning his daughter, Elsa, and her Düsseldorf success in the new opera, Die Heilige Ente, which was duly reported in the MUSICAL COURIER, issue of May 31. Miss Foerster and her brother about this time were scheduled to journey to Paris in order to enjoy the musical life and study the language during their vacation. Little Grace Castagnette, child pianist, gave a recital June 1, at Masonic Temple, Rutherford, N. J. Mr. Foerster has aided in making her known.

GRASSE PUPIL PLAYS SCHUMANN CONCERTO.

Isidor Gorn, ensemble pupil of Edwin Grasse, played the Schumann concerto at the Stadium audition, May 25, in Aeolian Hall, Mr. Grasse playing the orchestral accompaniments on the organ.

FRANCIS STUART IN LOS ANGELES.

Francis Stuart, long located in Carnegie Hall, has again been persuaded to spend the summer in California, and left on the first of the month for Los Angeles, where a flock of pupils eagerly await his coming.

LOTTA MADDEN IN FACULTY RECITAL.

One of the most interesting of faculty recitals given at the American Institute of Applied Music, Kate S. Chittenden dean, was that of May 28, when Lotta Madden, soprano, was heard in a program containing four groups, namely German, French, American folk songs, and songs by American composers. The German group was representative of both classic (Beethoven) and modern times, including Strauss; in the French group were found Debussy and Fauré; the American folk songs by Brockway, Young, Guion and Reddick, while the American composers represented were Meta Schuman, Sidney Homer, Gustave Saenger, Charles Marsh and Arthur Foote. Miss Madden's success was such that one does not wonder that she was elected to open the list of soloists at the Goldman Band concerts this summer; it is recalled that she was a great favorite in these concerts last year. She has always done much for American composers, so the five mentioned in the last group would be among the first to acknowledge this. J. Clarendon McClure was the very capable accompanist.

AUDIENCE ENCORES ALL HILL SONGS.

Fourteen manuscript songs were heard at a recent musicale, all by Mabel Wood Hill, whose published works have caused genuine interest, and the date, May 23, will doubtless long remain in this composer's memory as having given her deep satisfaction. The admirable artists were Minnie Carey Stine, Lotta Madden, Greta Masson and Nicola Zan. The enthusiastic approval of the entire audience seemed conclusive proof that these songs have a permanent value, and that when they become known they will be extensively used by singers who require something modern of a high order for concerts.

Their music gives remarkably subtle and beautiful interpretations of the various poems chosen from Tagore, Yeats, Sara Teasdale, Lanier, and others. They are dramatic where suggested by the words and tender or romantic, as the case demands, in others.

The Isle of Innesfree (Yeats) sung by Miss Stine; Hounds of Spring (Swinnburne) by Miss Madden; Allah's Tent (Colton), by Mr. Zan, and An Oxford Garden (Tagore), by Miss Masson, were particularly charming. Miss Masson made a hit with The Tidy Dawn. This little song, by the way, is admirable for an encore; it has a light touch like a butterfly flickering into the sky at day-break. Another excellent song was Snow on the Hills, an exquisite poem of Leonora Speyer's set to equally exquisite music.

All these songs of Mabel Wood Hill's have beautiful harmonies, and also a serious note; yet they are always bright and full of color, interpreting the mood of the poems with unusual delicacy and artistry.

DUDLEY WARWICK AN EXCELLENT BARITONE.

Dudley Warwick is the bass at the Benson Avenue Synagogue of Brooklyn, and his sonorous and highly expressive voice was heard at a recent service in the solo, Lord God of

Abraham (Mendelssohn). His enunciation is distinct and his style authoritative.

SCHOOL OF MUSIC AND ARTS' CONCERT.

Mercedes Rubrecht, of Columbus, O., was the first piano soloist at the concert of May 23 at the New York School of Music and Arts, playing the first movement from Hiller's concerto in F sharp minor. Her warm musical talent, with well developed octave and finger technique to back it up, made this a very brilliant and successful number. Sophie Russell's voice is growing astonishingly full, and her singing of such diverse arias as those from Louise and Roberto Il Diavolo was pronouncedly meritorious. Elsa Matthes played the Skylark (Leschetizky) with taste and expression, also joining her teacher in a duet, and Marion Rasmussen was heard in a Bach fugue (C minor) and Chopin fantasia impromptu; she too has excellent technique and well developed style. Dr. Davis sang a love song, quite the best he has so far done, and Miss Van Ness sang Jasmine Door and A Lovely Garden with brilliant voice. Elise Nipou, who comes from the far Canadian West, played the Weber Concertstück with fleet fingers, strength and brilliant all-around technique; she is a girl of definite talent. Marie La France's sympathetic personality and fine voice was very effective in the Butterfly aria, and Gladys Birkmire proved that she is always musical and expressive in her singing of A Spirit Flower. Helen Mahauk, small violinist, showed great talent and a promising future in her playing (from memory) of an allegro by Ten Have. Rocco Carcione contributed an Italian coloratura aria and Professor Warner played very sympathetic accompaniments. The usual large audience was on hand.

I. S. for C. M. Jury Makes Report

The secretary of the United States Section of the International Society for Contemporary Music has just received from the central office of the Society in London a report of the jury which selected the compositions of modern chamber music submitted from the several National Sections and made up the programs of the concerts to be given at the Chamber Music Festival at Salzburg from August 2 to 7, inclusive. The jury, consisting of Ansermet, Caplet, Goossens, Scherchen, Sonneck, Wellesz and Zelinsky, met at Zurich. Two hundred works by thirty-five composers of fourteen different nationalities were submitted. Four days were required to come to its decisions.

The selections and the programs of the six concerts are given below:

1. Alban Berg—String Quartet, Op. 3.
Arnold Schoenberg—The Hanging Gardens, fifteen songs after Stefan George.
Bela Bartok—Second sonata for violin and piano.
Florent Schmitt—Free sonata in two intertwined parts, for violin and piano.
2. Othmar Schoeck—Four songs to poems by Hafiz.
Maskowsky—Third sonata for piano.
Urho Kilpinen—Songs.
Ernest Krenek—Fourth string quartet.
3. Serge Prokofiev—Overture on Jewish Themes, for clarinet, string quartet and piano.
Fidelio Finke—A Reiter burlesque for piano.
Maurice Ravel—Sonata for violin and cello.
Philip Warnach—Sonatine for flute and piano.
Edward Erdmann—Sonata for violin alone.
W. T. Walton—String quartet.
4. Leon Janacek—Sonata for violin and piano.
Arthus Bliss—Rhapsody for flute, English horn, string quartet and two voices.
Albert Roussel—Divertissement for flute, oboe, clarinet, bassoon, horn and piano, op. 8.
Sem Dresden—Sonata for flute and harp.
Lord Berners—Bourgeois Waltzes for piano.
Emerson Whithorne—On the Ferry; A Greenwich Village Tragedy; Times Square, from suite, New York Days and Nights.
Igor Stravinsky—Concertino for string quartet.
5. Arthur Honegger—Sonata for viola and piano.
G. F. Malipiero—Two sonnets of Berni.
Karol Szymanowski—Two songs (Hafiz).
Manuel de Falla—Second string quartet in quarter tones.
Paul A. Fisk—Two religious songs.
Ferruccio Busoni—Contrapuntal fantasia for two pianos.
Darius Milhaud—Fourth string quartet.
6. Francois Poulenc—Promenades, for piano.
Mario Castelnuovo-Tedesco—Green Fields, Cypresses.
Charles Koechlin—Fifth sonata for piano, op. 59, No. 5.
Manfred Gurlitt—Five songs with chamber orchestra, op. 17 and 18.
Zoltan Kodaly—Sonata for cello alone.
Paul Hindemith—Clarinet quintet.

Mitja Nikisch Scores Triumph in Vienna

Mitja Nikisch, the pianist, who comes to America in the fall, has recently been playing in Austria, and in Vienna was soloist with the famous Philharmonic Orchestra, Felix Weingartner conductor. He played the Emperor concerto of Beethoven and the critics described his performance as "colossal."

New Music Week Chairman for Queens

William H. Johns, executive head of the advertising concern, the George Batten Company, has succeeded Ray Palmer as chairman of the 1924 Music Week Committee for Queens Borough. Mr. Palmer retired on account of ill health.

BRESLAU SEES LEGEND OF JOSEPH

Breslau, May 15.—The opera season is still in full swing. The latest event has been the local premiere of the dance-pantomime, The Legend of Joseph, with music by Richard Strauss. At the same time, the performance was the local debut of our new Intendant, Heinz Tietjen as a conductor, who so far had yielded the baton to the other conductors, notably the first and oldest, Kapellmeister Julius Priuer, who is leaving now for Weimar. Tietjen, whom we knew as a capable reorganizer of the artistic management and an excellent stage director, acquitted himself as a first class musician and conductor too.

The performance in general deserves highest praise and created a sensation in spite of the doubtful value of the music by Richard Strauss. The writer assisted in the world premiere of the Legend of Joseph, in Paris, in 1914. H. O. Osgood, of the MUSICAL COURIER, who sat in the same box with him, will remember that gorgeous performance. Last year, the writer saw the Legend in a very different style of staging at Berlin. Still, without any local patriotism, he claims that the performance at Breslau did not only stand every comparison, but was much more impressive than the interpretation by the Diaghileff Ballet and the forces of the Grand Opera at Paris. If the orchestra is of a thinner sonority, it played with more accent and expression than the French one did even under the leadership of the composer himself. The scenery followed the directions of the author and the model of Paris and was almost equal in splendor, and perhaps superior in taste, to the Russian standard. A change, which I think an improvement, was the transfer of the night and closing scenes into a different and colorless

decoration. Ellen Petz, as Madame Potiphar, was far superior to the famous singer but poor mime and dancer who created the role. Ferry Dvorak, as Joseph, was equally impressive. As a whole, the well known Petz-Kainer-Ballet, which was mainly responsible for the successful performance, proved to be an excellent acquisition for the municipal opera to which it is now permanently attached.

The night's program was a double bill, the Legend being ushered in with Abu Hassan by Carl Maria von Weber, a charming one-act comic opera. Other revivals of the last weeks have been Otello and Falstaff by Verdi, and Salome by Richard Strauss.

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Personal Notices

Oakland, Cal., May 15.—Special programs of music in most of the churches, some of them really elaborate, ushered in Oakland's first annual Week of Music, May 6-13. Whole pages of the newspapers set forth the various musical attractions, including dozens of studio recitals, so it is possible to mention only a few.

CHORAL SINGING MARKS CELEBRATION.

A music festival by the Oakland Technical High School music department at the Technical High School Auditorium, May 9, illustrated the work done in this department under the direction of Herman Trutner. Taking part in this program were two orchestras and band, girls' glee club, boys' glee club and various soloists. Members of the orchestration and conducting classes, local composers and members of the faculty featured as leaders. This work is in charge of a faculty composed of Herman Trutner, Grace Gantt, Sylvia Garrison, Eleanor Bush and Fred Rau.

Included in the Music Week celebration was the twenty-third annual grand concert of the Orpheus Club at the Municipal Opera House, May 12. Under the direction of Edwin Dunbar Crandall, the ninety male voices gave an impressive program, assisted by Eva G. Atkinson, mezzo-soprano, and the Arion Trio consisting of Josephine Holub, violinist; Margaret Avery, cellist, and Joy Holloway Bartleson, pianist. Prominent speakers gave short talks.

BIG MOTHERS' DAY CONCERT.

Mothers' Day, May 13, marked the climax of Music Week with a stirring concert in the Arena of the Municipal Auditorium attended by an audience of several thousand. Under the direction of Glenn H. Woods, the Oakland Community Orchestra rendered several numbers. Aahmes Temple Mystic Shrine Chanters, Robert Lloyd director, sang a couple of selections. The Oakland Teachers' Association Chorus led the community singing and as a special feature, gave the Prayer from Cavalleria Rusticana under the baton of Glenn H. Woods. Lowell Redfield, baritone, and his accompanist, Alexander McHoul, contributed a group of songs. The speaker was Aurelia Henry Reinhardt, president of Mills College. The program committee was a representation of the American Legion, Rotary, Lions and Kiwanis Clubs.

FEATURE MADE OF COMMUNITY SINGING.

Community singing, led by a chorus directed by H. I. Milholland, was a feature of the Sunday afternoon concert at Lakeside Park, May 6. The program also included grand and light opera transcriptions by the Oakland Municipal Band; director Paul Steindorff. The Leo Feist Trio sang two popular numbers and an address was given by Lawrence F. Moore.

ORGAN RECITALS.

Throughout the week of music many organists gave recitals, including Virginie de Fremery, Walter B. Kennedy, Martha Dukes Parker, Alexander McCurdy, Arthur Mc-

Houl, Gerard Taillandier, Edna Kindall, Allan Bacon and Bessie Beatty Rowland.

GENERAL SUMMARY.

It was estimated that 35,000 persons attended the various concerts and recitals held during Music Week. According to Lawrence F. Moore, president of the Music Festival Week organization, there were 175 concerts and recitals given. Some of the many recitals given include the following (picked at random since it is impossible to mention all): Mrs. Mackay-Cantell's chorus of forty voices; concert by Etude Club; recital—John B. Warburton, pianist; Marie Partridge Price, soprano; recital by students of Dorothy Passmore; recital—pupils of Joseph George Jacobson; original compositions presented by residents of East-bay (under auspices of Alameda County Music Teachers' Association) which included the local composers—M. Towler, Maurer Sabin, Mrs. J. C. Alwin, Paul Martin, Alice R. Dean, J. Metcalf and Virginia Graham; pupils of the San Francisco Conservatory of Music in a concert at the Oakland Technical High School; choral and music sections of the Rockridge Women's Club in concert; piano recitals by Vincent Fluno at the Press Club luncheons; Herman Trutner's lecture on Analysis of the Orchestra; lecture by Glenn H. Woods on The Boy Voice and Its Changes; Agnes Ray in five-minute talks on Legislation in regard to Public School Music; Annette W. Potter, concert manager, in a talk on Music; Elwin Calberg's piano recital and many radio concerts.

NOTES.

Dock Snelling gave a farewell song recital at the Auditorium Theater, assisted by B. R. Solis, pianist.

The concluding concert of the Adelpian Club series at Alameda was given by Margaret Brunsch, contralto, and Alexander Saslavsky, violinist.

The Alameda County Music Teachers' Association, of which Alice Eggers is acting president, tendered a reception to the San Francisco Music Teachers' Association last month in Berkeley.

Esther Heller, eleven-year-old violinist, appeared recently as the feature of a recital at Hotel Oakland given on the eve of her departure for Europe where she will continue her musical studies. She will be accompanied by her mother, Louise Heller. She is a pupil of Sigmund Anker.

Orley See, Oakland violinist, recently headed the musical program at the First Presbyterian Church, Palo Alto, as a member of a trio which included W. Villalpando, cellist, and Alexander Kosloff, pianist.

The Wednesday Morning Chorale recently gave a short program at a Community Chest Luncheon. Mrs. Jack Osthoff, soprano, was soloist at the regular hour of music at Ebell Club, May 2.

A recital was given by students of Blanche Ashley, assisted by John Eubanks Edwards, soprano, and Josina Von der Ende, cellist.

A concert by the Aahmes Temple Mystic Shrine Chanters was given at the Auditorium Theater.

Students of Mills College recently presented three concerts. Isabel Santana, assisted by Catherine Urner, gave a program, on which a group of songs composed by members of the faculty was featured.

Louise Nelson has announced the gathering of a group for community singing, including both men and women, on Tuesday afternoons at Jenny Lind Hall.

A pupil of Margaret Douglas, Rosalie Jewett, was presented recently in a piano recital.

The fifteenth program of the historical series being held at the First Methodist Episcopal Church was given by the A Capella Choir of the College of the Pacific, assisted by Allan Bacon, organist. It featured Russian music. This

organization has done more to make this impressive liturgical music known than any other organization in the West. The choir is composed of twenty-five voices and sings unaccompanied.

Dorothy Raegan Talbot, coloratura soprano, was one of the soloists on Americanization Day at the double concert in Lakeside Park.

Raymond Tenny, Technical High School student, is a successful writer and conductor of orchestral music.

Pupils in the music department of the Alameda High School recently gave a successful performance of Patience. Hazel B. Hunter was chorus director. John F. Kafka was orchestra director and Mildred Medart leader of the special dancing numbers.

Vocational high school music organizations, including band, orchestra, boys' glee club, girls' glee club, mixed chorus and soloists, were heard in their annual spring concert, May 4. Special numbers, composed by advanced students, were also heard. More than 100 pupils took part.

Ruth Hayward, teacher of music at Emerson school, was one of the soloists who attracted attention by her excellent singing at a concert given a few weeks ago by the music section of the Oakland Teachers' Association.

The invitation of the Oakland Chamber of Commerce extended to the 1,300 delegates to the Music Superintendents' National Conference in Cleveland recently by Glenn H. Woods, superintendent of music of the Oakland public schools, has been accepted by the membership of the organization. If the board of directors of the conference approves this decision it is hoped that the 1924 convention may take place in Oakland. E. A. T.

SAN FRANCISCO CRITIC ELECTED
TO FRANCO-AMERICAN SOCIETY

Chaliapin and Ponselle Arouse Enthusiasm—Other News
San Francisco, Cal., May 24.—The instant that Chaliapin stepped upon the stage of the Civic Auditorium, May 20, one realized that he was confronted by a compelling personality, an artist of stupendous dramatic power and a singer of heroic stature. His audience was aroused to a point of frenzy by the pictures and stories that he depicts through the texts of his songs and the various colorings of his tones. It would be hard to state which of his many numbers were enjoyed the most.

ROSA PONSELLE GIVES SECOND CONCERT.

Rosa Ponselle gave her second San Francisco song recital at the Auditorium on May 23. Her program consisted of arias and the usual groups of interesting songs which once again served to reveal her vocal powers. Her audience was no less enthusiastic upon this occasion than the one which heard her on her first appearance. She was equally as generous with her extra numbers, singing songs of popular appeal with which she won instantaneous favor. William Tyroler accompanied and also played several solo numbers.

LOCAL CRITIC HONORED.

Ray C. B. Brown, the music editor of the San Francisco Chronicle, has been elected a member of the honorary and advisory board of the Franco-American Musical Society. His name was proposed by E. Robert Schmitz during the French pianist's recent visit in this city and formal notification of unanimous election by the board of directors was received from New York a few days ago. Mr. Brown is the first, and, thus far, the only American music critic to be thus honored. The personnel of the honorary board is made up of many of the most prominent musical per-

(Continued on Page 54.)

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CONFIDENCE RESPONSIBLE FOR MAY PETERSON'S SUCCESS

The following interview with May Peterson appeared in the Daily Emerald of Eugene, Ore.:

To snatch an opportunity when there are any, to make them yourself when there aren't, to work all the time and keep smiling; that would seem to be the recipe for the success of May Peterson, prima donna, who went to Europe at the age of eighteen, with \$300 in her pocket and a very great ambition. Today May Peterson is an operatic star, with her ambitions realized, and she owes it to the fact that her courage and confidence were big enough to carry her through privation and hardship to success.

"Somehow one meal a day and continual work don't seem to matter when one is doing what he wants to do, and working toward a definite end," said Miss Peterson. "I have been often asked if I have ever been discouraged and I always say 'Yes, I have been and I still am.' But when I feel discouraged I go out and take a long walk, come back home and take a hot bath, and I find that my discouragement has fled."

"I told a reporter that once," said Miss Peterson with her charming laugh, "and I was very surprised on reading the interview later to see the line 'May Peterson Believes Warm Baths Good for Discouragement!'"

May Peterson believes that a sense of humor is most essential. She smiles as she tells little stories from her life; tragedies and near-tragedies that range from the heart break of pinning up her long yellow braids when she accepted a position as church organist, making her operatic debut in Massenet's Manon in rented clothes and the wrong kind of make-up.

Perhaps it is her sense of humor that gives Miss Peterson her interest in other people and their viewpoints which makes her so human and so approachable. She is not interested in her career alone, nor in music alone. She talks easily and interestingly on any topic—journalism, marriage, rouge.

"I was almost a journalist once myself," she said. "Before I went to Europe I went to a man on a paper in Chicago and told him that I was going abroad and would need funds, and asked him if he could use some stories if I would send them over. At first he advised me to go back to Oshkosh where he really thought I belonged, but when he became convinced of my earnestness he said that I might send something along and he would see about it. This, however, I never found the necessity to do."

Unless an ambition is a very big and very earnest one Miss Peterson wouldn't set out in pursuit of a career. She thinks that nothing could be more wonderful and worthwhile than what she calls the "domestic career." But it's not an easy career and there are lots of things to remember in following it, she believes. "Chiefly not to get the habit of appearing in kimono and curlers," she added. "But of course I'm not married, and that's why I know so much about it," she ended laughingly.

And the rouge? Well, it comes in little white jars and it's made especially for her and she likes it "because it's so natural looking," and people who work as hard as May Peterson does, are very apt to get pale and wan.

It's hard to imagine May Peterson pale and ill, but twice when abroad she overworked and broke down. Today her invariable rule of eight hours of sleep a day, her love of the outdoors and of outdoor exercise, have helped to give her health and happiness.

The story of her life has the glamour of a fairy tale about it, and May Peterson herself is not unlike the inevitable blonde princess, with her golden yellow hair, her interested, merry blue eyes, her lovely frocks and her sparkling rings. But May Peterson has something which the fairy princess lacks, and that is a philosophy of life, a human, every day philosophy that has carried her triumphantly over the bumps in the way of a career.

TAMPA HOLDS SECOND MUSIC MEMORY CONTEST

Albert Wilder Wins First Prize—Many Interesting Concerts

Tampa, Fla., May 22.—The second music memory contest was held under the auspices of the American Association of Lovers of Music and was successfully carried out under the general management of Mabel M. Snively, chairman of education for the State Federated Music Clubs. Prizes were offered to school children and adults. In the final contest ten children and three adults made perfect scores on the entire list of fifty. In the elimination Albert Wilder won first place and was given \$35 in cash. Louise Harrison won second, receiving \$25 in cash. Winifred Bush gained third place, receiving \$10 in records. Others making a perfect score were Grace Sharp, Louise Altman, Mary McGraw, Mildred Carlson, Bernice and Mildred Wolf and Fay Jennings. The last three named are all under twelve consequently were eligible to a special prize, but preferred working for the gold pin offered by the National Bureau for the Advancement of Music which has its headquarters in New York. Fay Jennings, nine years of age, made the only perfect score on the full list of pieces in the contest held last year. The fourth prize was divided among the next ten highest in score which was one record each. No perfect score was made on the list of thirty pieces for children under twelve, but Norma Torres and Doris Pade tied with a score of 110 out of a possible 120. In the elimination, Norma Torres won the first prize of \$20 and Doris Pade second, receiving \$10 in cash. Robert Whitener was awarded \$5 in records. The fourth prize was divided among the next five highest in score which included Mary Bently, Hazel Burnett, Margaret Woodward, Elizabeth Morgan and Esther Ferris. Hillsboro High School won the loving cup offered by Beckwith-Range Jewelry Company to the school aggregating the most points.

Among the adults three perfect scores were reported: Dorothy Priest, Jane Mather and Marie Snow. In the elimination Dorothy Priest won first prize (\$20 in cash), Jane Mather, \$10 in records, and Mrs. Snow, a subscription to the Tampa Morning Tribune. The third prize was for the two highest in score after first and second prizes had been awarded. Madeline Lewis, being next, received a subscription to the Tampa Times. Nine weeks were allowed for this preparation.

As Tampa has no supervisor in the schools practically all of the work had to be done outside of school hours. Splendid co-operation was given by the musicians, both in teaching and concert work. Records were taken to the schools and played by faithful workers after school hours. In one case a Victrola was carried to the school so that the children might hear the records. Every week musicians went to the various schools interested in presenting the contest pieces to the children. There were concerts every week in churches and stores and numbers were broadcasted over the radio. Mrs. Charles H. Peeples was chairman of the local council of the American Association of Lovers of Music, also chairman of the school committee. Katharine Harvey was chairman of the concert work. Mrs. C. A. McKay, of the prizes, was ably assisted by Mrs. Frank Jackson. Esther Twitt was chairman of the theaters. The press work was handled by the general chairman, Mabel M. Snively. The music houses assisted in playing the pieces, each taking an afternoon after school hours and in addition played the records to individuals asking to hear them. Miss Snively and Miss Harvey trained the contestants once each week at their private studios and every Saturday in a general meeting place for all contestants. Great interest was shown in the town and seeds are sown for greater results in years to come.

M. M. S.

Cecile de Horvath Plays Prank

The accompanying article by Mary Curran is culled from the Muskogee Daily-Phoenix of March 18, 1923:

She was only a transient. Her mode and bearing were unassuming. She was merely asking a small favor of the management of a local music store.

"I'm staying at a hotel in the city," she told the manager, "and I wish to practice on one of your pianos. The piano in the hotel is in use."

"Surely," came the quick response, and he gave her an old player, after having taken the rolls out, and put her in one of the stock rooms, when—

Bang—Out of the stockroom in the back of the store poured forth such melody as none they had heard in months.

"Who are you?" both men queried tremulously as they hastened to the woman's side.

"Why, I'm Cecile de Horvath," she replied, unperturbed. It was the famous concert pianist, wife of the composer.

"Wait just a moment," she was cautioned.

The best baby-grand in the house was pushed to the front and Mme. de Horvath was invited to play anything she pleased as long as she liked.

The noted pianist is on a concert tour through the Middle West. She gave a recital in Oklahoma City Wednesday and was resting before going on to Arkadelphia, Ark., where she will give another concert.

If you have a sympathetic husband you can still have a career and retain his love; you can still have a home as well as an adoring public and can pursue fame although very much married, she thinks.

But if your husband isn't sympathetic and thinks that woman's sphere is in the home and that the only music she should cultivate is the singing of lullabies then you might as well bury your light under the bushel barrel of housework.

Although Mme. de Horvath is married she is continuing her line of work. But it isn't because her husband is a superman who thinks that a woman is entitled to lead her own life. It's because he is more interested in music than anything else.

She told me all about him yesterday. When he isn't mixing formulas in his chemistry laboratory he is composing pieces which his wife plays on her concert tours.

"He really gets some of the glory," she smiled yesterday, "because his compositions receive such flattering praise from the critics. His heart is with me in my work even though he can not really accompany me on my tours. I suppose it is because he, too, is interested in music that he is so sympathetic and enthusiastic about my work."

Mme. de Horvath agrees with Thomas Edison that success is 1 per cent inspiration and 99 per cent perspiration. "No one ever succeeded on genius alone," she said. "It takes years of study and systematic work. There is no artist alive who has not had to work and work hard. And there is nothing that demands slavish attention as does music," she concluded.

Mme. de Horvath was born in Boston and studied abroad under Gabrielovitch and Friedman. She made her debut in Berlin trembling with fear for the returns from the severe German musical critics. But next morning when she feverishly opened her paper she read: "She stands in the front ranks of all our concert pianists."

Arrival of William Gustafson 3d.

Born on Sunday, June 3, to Mr. and Mrs. William Gustafson, a son who will be known to the world and to fame as William Gustafson 3d. It is the second child in the family of the young Metropolitan Opera bass, having been preceded by a daughter who is now only a little over a year old.

The happy papa will celebrate the arrival of his son by appearing as Ramphis in the outdoor production of Aida, which is scheduled at the Polo Grounds on June 20. Later in the summer Mr. and Mrs. Gustafson will visit relatives in Cambridge, Mass., and spend some time at the seashore near Boston.

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WHEN SAPPHO SANG PRODUCED IN MONTCLAIR



A SCENE FROM WHEN SAPPHO SANG, PRODUCED IN MONTCLAIR, N. J., MAY 18 and 19.
The book of this Grecian Masque is by Cecilia Gaines Holland and the music is by Mabelanna Corby.

When Sappho Sang, a Grecian Masque or opera, book by Cecilia Gaines Holland and music by Mabelanna Corby, was well received when presented by a company of amateur singers and dancers at the Montclair (New Jersey) High School on the evening of May 18 and the afternoon of May 19. The performances were under the direction of Moffat Johnston, and judging by the enthusiasm displayed by large audiences at both performances the presentation was a success.

The synopsis of When Sappho Sang is as follows:

ACT ONE

SCENE 1

Cercolas, a young Grecian gentleman, having failed to win Sappho returns, disguised as a shepherd in order to serve and be near her. He has been rowed to the island by Phaon, a boatman, an ignorant, foolish creature who believes that Sappho and all her maidens are in love with him.

While Cercolas is lamenting his ill fortune in failing to win Sappho's love, Eros, the God of Love, appears and challenges him to come with him into the court of Love and learn to be a gay, successful lover.

SCENE 2

Sappho is in her own little court, or school, surrounded by her girls, several of whom she has playfully named after the muses. Eros enters and accuses her of winning the fairest girls of Greece away from his shrine to study music, art and poetry with her. Though Sappho pro-

tests, he makes the girls all prisoners and leads them away, leaving Sappho alone.

ACT TWO

Eros returns to survey the scene of his recent victory and after a boastful song, mounts Sappho's throne and conceals himself behind her lyre as Phaon enters. Phaon finds the bow and arrow which Eros has left on the bench and fearing that Eros may shoot him, compelling him to love only one girl when so many are in love with him, he dips the arrow in a poppy plant so that if it hit he will but fall asleep.

Sappho enters and also finds the bow and arrow. Believing that she is alone, she confesses that she would gladly turn Eros from an enemy to a friend, and thinking to infuse her lyre with his power to win hearts, she picks up the bow and arrow and aims at the lyre. Eros staggers to his feet and falls, overcome with sleep. Sappho fears that she has killed Love and in her distress she invokes the Sibyl for aid. Cercolas, who has stepped behind the Sibyl's shrine, assumes the Sibyl's voice and makes an appeal for himself, but is awed into silence by the beauty of Sappho's prayer, which follows. Psyche, sent by the gods, enters and kissing Eros, awakens him. She has brought the gift of immortality from the gods to Sappho and a soul to Eros. Cercolas then offers to go away forever if Eros will bring back Sappho's maidens and her happiness again. Sappho bows at last to the will of Eros, confesses her love for Cercolas and the maidens, who return at Eros' call, sing a wedding chorus.

At the conclusion of the performances Miss Corby was given a most enthusiastic reception, for not only was she admired for her work as a composer but she gave fine assistance at the piano. A small orchestra supported the singers.

NEW HAVEN ENTERTAINS

STATE MUSIC FEDERATION

Seventh Annual Event Arouses Great Interest—Election of Officers

New Haven, Conn., May 29.—The seventh annual meeting of the Connecticut State Federation of Music Clubs was held at Hotel Taft, by invitation of the St. Ambrose Music Club of New Haven, on May 22. The morning session was given over to annual reports of officers and chairmen of committees, followed by the election of officers when the following were re-elected to office: President, Mrs. John C. Downs (of Danbury); first vice-president, Mrs. Albert L. House (of Stamford); second vice-president, Mrs. George Hill MacLean (of New Haven); recording secretary, Emily Roosevelt Chadderton (of Stamford); corresponding secretary, Mrs. William McPherson (of Danbury); treasurer, Dorothy Ryder (of Danbury); auditor, Mrs. Charles D. Davis (of Bridgeport). Mrs. Frederick Munro Card (of Bridgeport) and Clara Brainard Forbes (of East Haven) were elected to the advisory board. Mrs. Clarence B. Bolmer (of New Haven) was elected delegate-at-large to the thirteenth biennial. The alternate is Mrs. Russell R. Dorr (of Greenwich).

After luncheon the afternoon session was opened by reception of newly federated clubs including the Musical Art Society of Branford, Mrs. J. J. Collins, president; the Music Study Club of Bridgeport, Mrs. Frederick M. Card, president; the MacDowell Club of East Haven, Mrs. Clara Brainard Forbes, president. The chief speaker of the day was Mrs. William Arms Fisher, first vice-president of the National Federation of Music Clubs. She had a message which was full of constructive work accomplished by the National, as well as of plans for more to be done. Her wonderful magnetism and enthusiasm so stirred the audience that after she had finished one hundred dollars was raised in a very few minutes to be sent to the Chopin Fund (which is to finance the biennial). The other speakers were Mrs. F. S. Wardwell (of Stamford), president of the Empire District, who took for her slogan Help the Other Fellow; and Mrs. Russell R. Dorr (of Greenwich), national historian, who told informally of the origin of the Federation and what it had grown into. It now numbers 1,800 clubs, 500 of which are junior clubs. This represents a growth of twenty-five years and a beginning of thirty-two clubs.

At the close of the annual meeting those present were invited to adjourn to the Yale Faculty Club, where the St. Ambrose Music Club celebrated its annual President's Day by giving a musicale and reception. The newly formed Cycle Quartet, comprising Minnie Mills Cooper, soprano; Grace Walker Nichols, contralto; Victor Valenti, tenor; John Stephenson, bass, and Jessie Harriett Newgeon, pianist, gave a finished rendition of the song cycle In a Persian Garden (by Liza Lehmann) which was thoroughly enjoyed by all present. This quartet consists of some of the finest singers in New Haven.

The other delegates attending the Thirteenth Biennial from New Haven are Marion Wickes Fowler and Jessie

Harriett Newgeon (who will represent the St. Ambrose Music Club), also Mabel Deegan, violinist, a club member, who will participate in the National Young Artists' Contest. Miss Newgeon will be Miss Deegan's accompanist. C. B. B.

Schumann Heink Delights Beaumont, Tex.

Again the famous Schumann Heink delighted a large audience, this time in Beaumont, Tex. The Enterprise of that city describes her success as follows:

Rarely has an audience been so delighted with a great artist as was the audience at the Kyle Theater last evening with Mme. Schumann Heink, the widely renowned contralto, whose concert here will abide with those who heard her as one of the most cherished memories of a lifetime. There are artists and artists, world without end, but Mme. Schumann Heink is a distinguished person in addition to her magnificent voice and her art. She embodies all that has come to be defined as personality. She is a great person with a strangely comforting nearness and humanness about her. She tops the peak of artistry with her voice and music, but she has the faculty, the capacity of taking her auditors with her into the rare heights.

BALTIMORE TO ENJOY

OPEN AIR OPERA

Two Companies to Provide Summer Opera—Mabel Garrison Reported Convalescing—Choral Organizations and Band Provide Concerts

Baltimore, Md., May 28.—Open air opera which proved so successful at Carlin's Park last season is again looked forward to. John J. Carlin announces that the DeFeo Grand Opera Company will give performances for a month, starting June 3 and will be followed for an indefinite run by De Wolf Hopper and Company. Mr. Hopper and his company were at Carlin's over two months last season and indications are that his successes will be repeated. The DeFeo Company has recruited a large number of well-known singers including Heinrich Knote from the German Opera Company. The opening attraction will be Tosca.

CHORAL ORGANIZATIONS HEARD.

The Vocal Ensemble and the Meyerbeer Singing Society gave a joint concert under the direction of George Castelle, for a number of years cantor at the Baltimore Hebrew Congregation. The work of Mr. Castelle's pupils and both organizations was of the highest order. Alfredo Gondalfo, baritone, and Armand Tokatyan tenor, were guest artists and lent much to the success of the occasion.

PEABODY DIPLOMAS FOR SAVAGE AND SWARTZ.

Marion Savage and Beatrice Swartz were recipients of Peabody Diplomas this week. Both are pianists and won an honor seldom conferred.

MABEL GARRISON REPORTED CONVALESCING.

Friends of Mabel Garrison will be glad to learn that she is rapidly convalescing from an operation which she underwent here during the past week.

BAND CONCERTS HAVE BEGUN.

Daily concerts by the City Park Band started during the past week. Gustav Klemm, the well-known young composer, is again conducting the organization. He was accorded an ovation at the first concert and was the recipient of a large number of handsome floral designs. E. D.

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GODOWSKY WRITES OF HIS TRIP TO THE ORIENT

A letter has just been received from Leopold Godowsky, who has been having a sensational successful concert tour in China, Japan, Java, Manila, and other Far Eastern countries. Mr. Godowsky is accompanied by Mrs. Godowsky and they are now returning to the United States after having been in the Orient since last October. Mr. Godowsky writes:

"I shall now give you a concise review of what I have done since we left Shanghai some three months ago. We found Manila most charming and interesting. We went to some inland places—one was particularly beautiful and unique, the river and rapids of Pagsanyan. In Manila I played one recital and we went from there to Hong Kong, where I played two. Hong Kong is the most beautiful place we have seen in the Orient. The harbor is only second to Rio de Janeiro in its supreme magnificence, while the city is most wonderful, equal to the finest cities in Europe. I made a side trip to Canton and of all the unusual sights I have seen, the southern capital of China takes the leading place. I avoid going into details about Canton as it would take me pages and would tax my descriptive faculties even to touch faintly upon its wonders of picturesqueness, characteristics and originality. It must be seen. While Peking is undoubtedly the architectural and historic gem of China, Canton is the most unique place of gathering on this earth. From Hong Kong we sailed for Java via Singapore. The last named town did not impress us so much. I gave three recitals in Batavia, also three recitals in Sverabaia and Bandoeng respectively, one recital in Semarang, one in Jokia Solo, Melang and Tegal, making a total of fourteen appearances in twenty-four days. I played twelve times in thirteen successive days, traveling each day a considerable distance. I could have given twenty or more recitals in Java if I had had the time. As it was, I had to return westward to reach Japan in time for my contracted tour. I played ten recitals in the City of Tokyo.

"Java is a most amazing tropical country. The luxuriance of the flora and fauna is beyond description. The people are very interesting, the scenery most beautiful, the Javanese music enchanting. Their orchestra of Gamelangs, most peculiar instruments, together with their complicated and bewildering rhythms and riotous decorative

polyphony fascinated me like no other sounds. I heard the best gamelangs in Solo and Jokia, where the only two remaining sultans hold their court. The Sultan of Solo has a retinue of 15,000 people in his residential inclosure, while the Sultan of Jokia, or Jokiakarta as its full name should be, has 180,000 souls on his premises. They have a very ceremonial court and one is envious of the other, their capitals being separated only one hour by rail. Both cities (over 150,000 people in each place) are in the heart of Java and have a very ancient civilization and history. They are real Java. In Solo we saw a real Javanese theater which is supported by the Sultan. It was most interesting. In both cities we heard the gamelangs of the court and in Solo we saw royal Javanese princes dance in their native costumes. The three largest towns on the island, Batavia, Sverabaia and Semarang, are not exceptionally beautiful nor particularly interesting. Bandoeng is the finest city in Java—location, climate, buildings, inhabitants all contribute to make it the most pleasant and charming town there. At Breitenzorg we saw the finest botanical gardens in the world. This is the Governor General's residence and is a clean, pleasing place.

"We saw some marvelous ruins near Jokia, called Boro Budur. They are amazing temples of huge size. We also visited some other remarkable temples. We went to the most famous health resort in Java, called Tosari. It was cool and refreshing there, being close to 6,000 feet above sea level. From there we went to Bromo, the second largest active volcano on the island. It was an overwhelming sight. Java is full of volcanoes, active and extinct. It was a real ordeal to play and travel so much in such a hot country; the heat is constant and great. We left Java on March 7 and reached Hong Kong seven days later. I played one recital in Macao, a Portuguese colony, most charming and quaint, four hours by boat from Hong Kong, and revisited Canton. We arrived in Shanghai on March 24 and I played my fourth recital there on March 27.

"We have engaged passage on the S. S. Siberia Maru from Yokohama and will stop at Honolulu a week or ten days and then proceed to San Francisco. We will spend several weeks in Los Angeles before going to New York."

A German Opinion of Georg Schnéevoigt

Max Marschall, music critic of the Vossische Zeitung, Berlin, wrote the following estimate of Georg Schnéevoigt, the conductor, published in the Stockholm Dagblad:

"Today the art of conducting is in fullest bloom and no matter where one looks one sees conductors belonging to the elite of Germany's music life—prominent composers and

as well as compelling it to serve his greatest forceful aims. Schnéevoigt's most distinguished accomplishment is his irresistible rhythm. At the same time his appreciation for the mysticism in music is instinctive and this combination makes possible an interpretation which glitters with sheer beauty. One wishing to gauge the limits of a conductor's success should not be only influenced by the demonstrations of an audience or by the comment of a press, but should seek an opinion from members of the orchestra itself on how the conductor's art and manner impressed them. There are conductors of only average ability who enjoy the good will of the musicians; on the other hand there are excellent conductors who are not so fortunate. Schnéevoigt was not only able to win the plaudits of the Philharmonic, but also took it by storm as no other director since Nikisch has been able to accomplish. The orchestra was inclined to rebellion, when, in the beginning, it felt that Schnéevoigt meant to have his own way, but how happy the members were later on, when they realized that here was a master forcing them to give of their art with their utmost earnestness and one not satisfied until he felt that he had drawn out of them every drop hidden in them.

"They were convinced that he was demanding that they should uphold the standard of musical culture, which, by reason of Nikisch's influence, they had already achieved. They forthwith decided to give five grand concerts and selected Schnéevoigt to conduct these performances.

"Now, at the age of fifty, Schnéevoigt is experiencing his ascent to fame in Germany. The concert season will give us opportunity to estimate the value of his art and the wizardry of his personality in the fullest sense of the word, and unless present signs fail, Schnéevoigt's name will shine out while others fade in obscurity."

A Real Show at Institute of Musical Art

On the evening of May 31, in the concert hall of the Institute of Musical Art, 120 Claremont Avenue, New York, A Danish Yankee in King Tut's Court was presented by graduates and alumni of the Institute of Musical Art.

The book and lyrics are by Dorothy Crowthers, Herbert Fields, and Richard C. Rogers. The music written and compiled for the occasion is by Richard C. Rogers.

The production of this revue, burlesque, or whatever one wishes to call it, caused untold merriment to all the teachers and pupils of the institute, as almost everyone of the factors were targets, so to speak, in being mentioned in as ridiculous a manner as possible, not even forgetting the dearly beloved director, Dr. Frank Damrosch. Of course, all those burlesqued ones looked at the situations in the most pleasant way possible.

Regarding the performance and performers, it must be said that the delightful dancing damsels, fascinating costumes, catchy tunes and orchestra of great size and power, was not to be outclassed by many a similar production given in the metropolis at the regular burlesque houses.

Among the principals in the cast who particularly distinguished themselves mention must be made of David Buttolph, Theodore Rautenberg, Ruth Bugbee, Alice Chester, Arthur Allie, Helen Kuck, Charles McBride, Henri Bove, Jacqueline De Moore, Frank Hunter and Dorothy Crowthers.

The dance numbers, which were unusually well executed, were under the direction of Herbert Fields. The entire production was under the capable management of Dorothy Crowthers. Richard C. Rodgers conducted.

Many New York Dates for Salvi Next Year

Alberto Salvi, whose tour next season will be limited to four months, is three-quarters booked at present with three engagements in New York. He will appear at Town Hall for the House of Rest for Consumptives; at the Biltmore Hotel, at R. E. Johnston's Morning Musicales, and for the Harlem Philharmonic Society. Other important engagements for Salvi in the fall will be in Columbus, Ohio, where he opens the course of the Woman's Music Club; New Orleans, where he appears for the Philharmonic Society, and in Washington, where he is booked on Mrs. Wilson-Greene's series of famous artists.

**SCHNEEVOIGT IN CHRISTIANIA**

The distinguished Finnish conductor, Georg Schnéevoigt (left) has made a name for himself in the Scandinavian capitals, Germany and Holland.

conductors, who combine with their musical knowledge a general education and culture of broadest scope.

"Among them was the unforgettable master, Arthur Nikisch. Another one scarcely less important, although talented in a different way, was Gustav Mahler. They also see in Richard Strauss a pinnacle of musical achievement, not to mention Felix Weingartner and Bruno Walter—space will not permit a further survey—all men, who have made a name for themselves not only in Germany, but also throughout the world. Surely we should feel rich with such a collection of masters, but on the contrary we feel quite poor since death has called our beloved Nikisch, and Strauss has left us for Vienna. The former position is now occupied by Furtwängler and the less known Abendroth has succeeded Strauss.

"About the time when possible successors for these important positions were being discussed, Georg Schnéevoigt appeared in Berlin. He gave two concerts with the Philharmonic Orchestra, achieving an unparalleled success. Already well known to us, he revealed himself as a new man, his development during his absence showing that, among the many called, he belongs to the few chosen. One had to marvel at the verve, precision, sonority and shades of expression, which at the close of the season he was able to achieve with the sorely overworked Philharmonic Orchestra.

"In Schnéevoigt we learned to know a conductor of great possibilities, one who, thanks to his expert knowledge of the modern orchestra and his iron will, succeeds in drawing from the orchestra his most delicate artistic intentions,

OPINIONS OF THE PRESS

Joseph Malkin Praised in South and West

Joseph Malkin, the cellist, who created a sensation on tour with his playing, has won more laurels. His last American tour of eighty-six concerts was a continuous succession of triumphs, as is vividly demonstrated by the press notices here appended. Joseph Malkin has evidently succeeded in creating an unheard of demand for cello playing. His great art and fine qualities as musician, artist and cellist, have won for him a multitude of sincere admirers. His tour next season, when he is scheduled to play over ninety concerts, is the best proof of his popularity. The notices referred to follow:

Joseph Malkin proved himself a finished master of the cello. Popper's Hungarian Rhapsodie was probably the favorite of the audience with the possible exception of the Minuet in G, which he gave as an extra.—Galveston (Tex.) Daily News, March 6.

Mr. Malkin delighted the audience with his excellent playing. He appeared twice and was very generous in responding to encores. His playing of the Hungarian rhapsodie was received with pure delight by the audience which was touched by the melody and the wonderful execution of the player.—Beaumont Enterprise, March 3.

Mr. Malkin brought forth many tones that were rich in harmony and deep in volume. His playing of Hungarian Rhapsodie was perfect and delighted the audience.—Burlington (Vt.) Daily News, February 9.

Joseph Malkin, one of the most gifted cellists ever heard here. Every note of his playing delighted his hearers and represented the genius spirit of music. His rendition of Popper's Hungarian rhapsodie was an achievement worthy of the tribute of spontaneous applause bestowed upon him.—Dallas Dispatch, March 4.

The musically artistic success of the evening was Joseph Malkin, the cellist. Mr. Malkin was happy in having for the concert a rare old instrument, with a deep resonance on tone which carried well in the big auditorium and lost no fine point of delicate tone passages, was presented by Mr. Malkin twenty-three years ago in Berlin by General von Moltke, who remarked that the young man played too well to have to use an inferior instrument. Von Moltke's faith in Malkin was more than justified in his playing. He opened the program with a scholarly reading of the adagio finale from Haydn's concerto in D major and played a Bach aria and the Popper Hungarian rhapsodie so well that he had to give two encores. Beethoven's minuet and Canto Amoro by Sammartini.—Boston Chronicle, March 7.

Joseph Malkin displayed unusual expertise as a cellist. He is a sincere, conscientious, intelligent artist. And more than that, his playing Thursday exhibited the most astounding virtuosity. His technique is above criticism, being characterized by a smoothness of bowing and deftness in fingering that call for the highest admiration.—New Orleans Item, March 2.

Mr. Malkin is indeed an artistic master of the cello, and the audience was soon cognizant of the fact. Following his interpretation of Popper's Hungarian rhapsodie the applause was so tumultuous that he was forced to respond with encore after encore. The fact that the average audience is ordinarily more appreciative of the vocal numbers on such a program as that given last night, proved the power of Mr. Malkin's really gifted performance on the violoncello.—Knoxville Sentinel, March 23.

Mr. Malkin opened the recital with a selection by Haydn, Adagio's Finale, from Concerto in D Major. His tone was sweet and full and of a marked singing quality. Warm applause greeted the number. Mr. Malkin rendered his most popular selection, Hungarian Rhapsodie, by Popper, many-phased, and providing fine opportunity for a display of technical brilliance.—Houston Post, March 7.

His playing of the Finale from Haydn's D major concerto proved Mr. Malkin adept of touch and tone. His finely tempered tone kept its warmth and beauty throughout the gamut of dynamics required by the Hungarian rhapsodie of Popper; indeed his playing of the rhapsodie was of true virtuoso type. As an extra Mr. Malkin gave delightfully the Beethoven Minuet.—Burlington Free Press and Times, February 9.

Artistic honors undoubtedly go the cellist, Joseph Malkin. The poetry, the dignity and poise Mr. Malkin brought to his interpretation of the limpid beauty of the Adagio and finale, from the concerto in D major, place him among the greatest cellists before the public today. The steady charm and grace of Bach's Aria, and the vivid parti-colored themes of the brilliant Hungarian Rhapsodie by Popper will long be remembered and enjoyed. His encores were Beethoven's Minuet in G, and an old Italian melody, Cantor Amoro.—San Antonio Light, March 9.

"Nyiregyhazi Achieves Triumph

"Erwin Nyiregyhazi deserves every bit of the fame that is his," said the Greenburg Daily Record after Mr. Nyiregyhazi was heard there on the evening of May 10. "Even those in his audience ignorant of the technic of music realized that a master hand was sweeping the keys of the piano, which truly 'talked'." The paper continued:

The artist, a pale, grave youth in appearance, lacking the smiles and assured stage presence of others of his distinction, bowed repeatedly when importuned for encores and was generous in playing several not down on the program. . . . Seated at the piano his whole personality was submerged in the music, and his audience knew that the music rippling, then crashing out from under his fingers held him enthralled until the end, when he was again only a shy boy, shrinking under the tumult of applause.

One of the encores Mr. Nyiregyhazi gave on this occasion was Kammer Overture by Rubinstein. Just a few hours before the concert he received a telegram from the local manager requesting that he play this number for an encore. Nyiregyhazi had never heard of this particular composition, yet he was anxious to please his public. He therefore bought the number just before catching his train, studied it mentally in his berth on the way to Greenburg and on the evening of the concert played it with a masterful finish.

The Greenburg Daily Tribune said of his playing:

Seldom has a Greenburg audience acclaimed an artist as they did Edwin Nyiregyhazi, the young pianist who was featured by the Mendelssohn choir last night, but for the youthful artist it must be said that he deserved every ounce of recognition that he received.

Playing a concert program that was brilliant and pleasing to the last degree, with numbers that were familiar, and most gracious with his encores, the young boy—for that is all that he is—held enthralled the audience.

Cool, calm and collected at every stage of his playing was Nyiregyhazi, but just the opposite when he was acclaimed. He is a mere slip of humanity and one at times wondered how he could swell his small form to such proportions that the results he obtained were obtained. His whole head and soul was incalculable in his playing and his fingers and arms, it seemed, reached superhuman strength in some of the brilliant passages, especially in the Liszt numbers. With equal ease were the lighter moments of his playing reached and herein it seemed as though the very faintest of touch was none too light for his super developed hands to acquire. . . . Intricate passages, massive chords and lightning like runs were all executed by the artist in faultless manner. Every note was as distinct and as clear as was possible to make them. There has never been anything like his playing heard here before.

Press Commends Mrs. Bready's Recitals

With the same grace of manner and charm of person that distinguished Ruth St. Denis, Mrs. George Lee Bready gave the story of Rheingold, illustrated with her own exquisite playing on the piano, at Tabernacle Church, Saturday afternoon. The church auditorium was well filled and Mrs. Bready held everyone spellbound by her masterly handling of the subject. Observer-Dispatch, Utica, N. Y.

People who want to be personally conducted through grand opera should listen to Mrs. George Lee Bready, who has a way all her own of straightening out the most tangled scores and librettos. At the Ampico studios last night she unraveled the Rosenkavalier of Richard Strauss, and succeeded in making her hearers realize both the humor and the charm of that rather ponderous comedy. Mrs. Bready is fortunate in being able to play the piano appealingly, while

talking lines or stage directions, and when necessary she can project herself into the parts of the actual characters so that one gets an entire scene with convincing vividness. It is an attractive way of avoiding the naive questions that one hears so constantly at the Metropolitan intermissions, or the complete ignorance that too often represents the line of least resistance.—Katherine Spaeth in New York Evening Mail.

One of the most charming musical afternoons of the season in Syracuse was at the home of Mrs. Francis H. McChesney, when Mrs. George Lee Bready of New York gave a lecture-recital on Wagner's Das Rheingold before members of the Portfolio Club. She gave the history of the opera in a most illuminating manner and her interpretation of the music at the piano was exceedingly effective.—Post-Standard, Syracuse, N. Y.

An entertainment of a novel character was given in Brodbeck Hall, Friday evening, when Mrs. George Lee Bready of New York appeared in a representation of the opera of Pellás and Melisande, reciting the drama and playing passages of the music. She succeeded in leaving her audience under the impression that the opera had actually been witnessed with all the accessories of stage-lighting, scenery and orchestra.—The News, Frederick, Maryland.

Carl Flesch Has Busy Season

Carl Flesch can look back upon a very busy and successful season. In addition to his concerts in Germany, he made four big tours, in Hungary, Italy, Scandinavia and Holland. Between trips he was busy teaching his master-class in Berlin, and finishing a great pedagogical work entitled, "The Art of Violin-Playing," which will appear in German first,



and which promises to create a sensation in musical circles. An English edition of this work will be published shortly.

Next season Mr. Flesch will again concertize in Holland, Scandinavia and Italy, and about Christmas time he will sail from Genoa for the United States, where his tour promises to be an event of great artistic importance. Mr. Flesch has already been engaged to appear as soloist with the Cincinnati Symphony Orchestra, the Philadelphia Orchestra and the Philharmonic Orchestra on his coming tour of the United States.

Following is a review, received from Bologna, Italy, signed by Giannotto Bastianelli, which bears out the tremendous success Mr. Flesch has achieved abroad.

Words do not suffice. To be able to convey the profound and complete enjoyment of yesterday evening one should not be a critic, but a poet. The public is right in disapproving of a critic who discusses technicalities and makes restrictions—in short, one who criticizes. But if he responds to the beauty of a work of art or of its performance, the best thing for him to do is to remain silent, or to repeat with sincere modesty: "Domine, non sum dignus." I am still quite vibrating with the stupendous art of Carl Flesch, a giant of the bow. I should like him to give a concert before the San Petronio Church, on the big square, crowded with people, and perhaps this crowd could express what I cannot put into words.

What can I say? That the sculptural technic of the bowing of this worthy brother of Ysaye is equal to the exactness, the naturalness, the perfect bloom of his musical sentiment? These are words, nothing but words. Every calculation is upset by the joy which this artist gives to you, by arousing human and divine dreams, as the hearing of a hymn makes you forget the best and noblest constructed decoration. It is life that is speaking, and its words are music, the music of Mr. Flesch's violin. Bring us many of these giants, (but alas there are not too many of them) or at least let them hear us after, give them to us and to the young as an example, and you will see how good the critics will become. But, yet, if I think that there are too many mediocre artists, it is yesterday's concert which teaches me to be still more strict and less indulgent.

And now let us be grateful to the Societe del Risveglio, which gave us the opportunity of making the acquaintance of this great, modest man.

Carmela Ponselle an Appealing Artist

When Carmela Ponselle appeared in recital in her home town, Meriden, Conn., she was greeted with genuine appreciation. Her audience was instantly won by her dramatic ability, the richness of her voice and the charm of her personality. The Meriden Daily Journal spoke of her voice as having a "marvelous quality all its own, full, rich and appealing." It devoted a column of praise to Miss Ponselle's art, including the following comments:

It was a big and intricate program that she gave, and from that opening aria of Meyerbeer's Leite Signor Salute on through exquisite gems of Pissello, Handel and Haydn, to a group of delicious bits that included The Lord Is Risen by Racaminoff, Silbert's lullaby, The Crying Water by Campbell-Tipton and Wild Geese, it was one great triumph after another, each so satisfying and so wonderful.

Following Miss Ponselle's appearance in Lewiston, the critic of one of the dailies stated:

Carmela Ponselle has the biggest voice that has been heard here since Schumann Heink. In truth one seldom hears a voice anywhere that is more richly satisfying—so big, so true and so melodious. It has the ample volume and dramatic power which made her sister Rosa the chosen soprano of Caruso in his last years at the Metropolitan, but not Rosa's high range. Carmela's voice is a mezzo, sufficiently high for all ordinary soprano songs, but it is in the lower register that it is (Continued on Page 57.)

THE STEINWAY PIANO

stands unapproached in any of the cardinal and essential features which endear it to the artist and the music-loving public the wide world over. It is a glorious masterpiece in power, sonority, singing quality and perfect harmonic effects. Its sound volume is overwhelming, its sound qualities are bewitching and entrancing beyond measure and beyond praise—they are the marvel of performer and listener alike. Withal, THE STEINWAY PIANO has no equal for endurance; it will far outlast any other piano. And, what is more, its price is but little higher than the price of other good pianos.

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Princess Tsianina Honored by Government Official

Recently the Secretary of the Interior, Hubert Work, invited one hundred prominent men and women to form an advisory council for the purpose of solving the "Indian question" in America which has been a problem of the Government for many years. The names appearing on the council are nationally known and include governors of States, senators, congressmen, publicists, educators, churchmen and leaders in the social and business activities of the country.



PRINCESS TSIANINA

Musical art in America has also gained a place on the council by the appointment of Princess Tsianina, Indian mezzo-soprano, representing American Indian womanhood, and she has the honor of being the only Indian woman invited to serve on the council. Tsianina has received many high honors during her career in this country and abroad, but she feels that this is the highest honor ever given her, to be a part of a work that will better conditions and bring about a better understanding for her people. Her knowledge of Indian affairs, her mental and artistic equipment, her recognized position among thoughtful people, her

personality and charm and the bigness of her heart and soul, surely qualify her for this important work.

Her many thousands of friends throughout the country who know her through her concert work with Charles Wakefield Cadman, and knowing of her ambitions and high ideals, will be glad to hear that she has received this invitation from the Secretary of the Interior, and are proud of her as the true embodiment of the spirit of this country.

High Praise for Alcock in Home Town

Merle Alcock, of the Metropolitan Opera Company, recently sang in her home town, Mitchell, S. D., for the first time after an interval of some years and was received with genuine enthusiasm. The Evening Bulletin, reviewing the concert, used the following heads: "Alcock Concert Brings Ovation for the Artist—Repeated Encores Graciously Granted to Audience of Her Former Townspeople," and made mention of the fact that "the concert by Merle Alcock marked the climax of the 1923 Music Festival." Space permits only the use of characteristic sentences from the long eulogistic review:

The large audience enthusiastically greeted the well known singer and heartily received every number of the happily chosen and artistically arranged program. Each number significantly displayed new beauties of tone and interpretation. Her voice is a rich, colorful contralto, of wide range, and her beautiful diction in both English and foreign tongues deserves special mention. The music lovers of Mitchell are to be congratulated on being able to hear a concert, in every way first class.

Mrs. Alcock sails for Europe on July 18 to make her first operatic appearances in Germany.

Schelling Plays Twice in One Night

Ernest Schelling made two appearances in New York City on Sunday night, June 3. He played first at the gala concert given under the auspices of the American Legion, at Carnegie Hall, for the fund to build the Veterans' Mountain Camp; after this he journeyed to the Century Theater, where he appeared at the concert given as part of New York's Silver Jubilee celebration.

Mr. Schelling will sail for Europe very shortly, and will spend the summer at his villa in Switzerland. He will make no public appearances until October, for he intends to take a rest and to devote part of his time to composing and to arranging some of his works for publication. Before sailing he will prepare a version of his A Victory Ball to be played by Sousa's Band on tour this season. Mr. Schelling's concert tour next fall will start early in December.

M. T. N. A. Likes M. C. Editorial

To the MUSICAL COURIER:

Among the many readers of your editorial entitled Mixers, in the issue of May 17, there will be no more appreciative persons than the past and present officers of the Music Teachers' National Association. We are always up against the problems you discuss, and I wish some way could be devised to get your very pertinent remarks in the hands of hundreds of musicians who should be better mixers.

With many thanks and best wishes, I am

Yours very truly,

(Signed) CHARLES N. BOYD, president.

Gandolfi Creates Fine Impression in Baltimore

Alfredo Gandolfi, baritone, is having splendid success with the De Feo Opera Company in Baltimore. He sang the role of Scarpia with convincing effect on June 4, the next night making an equally fine impression as Germont in Traviata.

Baron Scarpia, the familiar villain of the operatic melodrama, was admirable as projected by Gandolfi.—The Evening Sun, Baltimore, June 5.

Gandolfi, as admirably qualified in voice, physique and dramatic understanding, repeated his successes of previous seasons.—The Morning Sun, Baltimore, June 5.

After all, the commanding figure of the melodrama is Baron Scarpia, and Alfredo Gandolfi made him real; a scoundrel of high degree, exulting in his office because he could thus satisfy his hatreds and loves. The remorselessness, hypocrisy and deliberate cruelty of Scarpia were all brought out in Gandolfi's portrayal of the role. He sang splendidly, too, and showed fine control of his vibrant baritone voice.—Baltimore American, June 5.

Scarpia is a character that offers great possibilities to a singer, but in order to make it effective the singer must be a master of acting. Alfredo Gandolfi is a master of both elements. His voice is exceedingly effective, splendidly and easily produced and of an engaging quality. His interpretation of the part was quite individual.—The Baltimore News, June 5.

Signor Gandolfi, who scored so heavily with his Scarpia on Monday night, sang the part of the father of Alfred, elevating this role almost to the importance of a major one by his naturalness and authoritative style. He seems to have an unfailingly sure instinct for the histrionic aspect of the characters he essays, and this makes his impersonations as adequate theatrically as they are vocally.—Baltimore Sun, June 7.

Gandolfi as Germont, Alfred's father, was the most effective and pleasing artist in the cast.—Baltimore News, June 7.

Roselle Delights Sick Soldiers in Denver Hospital

During the recent visit of the Minneapolis Symphony Orchestra to Denver, a special concert was staged in the Red Cross House of Fitzsimons Hospital for the pleasure of the sick soldiers of that institution. When Anne Roselle, who was scheduled to appear as soloist with the orchestra at its evening concert in that city, heard of this plan upon her arrival and learned the interest and eagerness of the sick boys to hear the concert—many of them too ill to leave their beds, having begged to be carried to the auditorium—she immediately requested that she might go also and sing for them. This was a surprise and treat for which the sick boys had not looked, and their joy and gratitude knew no bounds. Miss Roselle sang for them the Ballatella (Bird Song) from Paggiacci, generously responding with encores, for she is an artist who delights in giving when she knows it is affording genuine pleasure. To quote a critic who recently heard Miss Roselle on this tour, "she sings as though singing were the most beautiful thing she could offer a hungry world, and she delights in pleasing." She was most enthusiastically received and scored a distinct hit with Denver people at her evening appearance at the Auditorium.

Macbeth and Schelling Off For Europe

Among those sailing recently on the Paris bound for Europe were: Florence Macbeth, soprano of the Chicago Opera, who has been engaged by five leading European opera houses (National Opera and Opera Comique in Paris, National Opera in Monte Carlo, Barcelona and Stockholm), to appear in the title role of Lucia di Lammermoor this summer, and Mr. and Mrs. Ernest Schelling.

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Letters from MUSICAL COURIER READERS

Fabian Answers Marafioti

The Pennington School for Boys
Pennington, New Jersey.

To the MUSICAL COURIER:

May I impose upon your generosity once more and ask for a little space in your valued paper to take my last final shot in defense of the American singer and the American teacher of singing, after which I shall retire to the privacy of my inner chamber there to meditate on the uncertain fate of the poor musician and vocal teacher who dare to take up weapons in defense of the Italian bel canto as opposed by a son of that sunny southern clime?

In reply to Dr. Marafioti's article in the issue of the MUSICAL COURIER for May 3, and also by referring back to his article in the issue of March 22, I would say, if the use of bel canto in singing is to be regarded as a thing of the past—as not being modern and up to date—why is it that some of the famous teachers of singing in New York City both native and foreign, than whom there are no finer or better in the whole world and through whose studios some of the world's greatest singers have passed, openly advertise in the public press to teach that very thing?

Perhaps it is that they, like myself, have not yet been modernized; perhaps we belong to that exclusive class in which conservatism is the rule and where new ideas are looked upon askance, demanding that they first be tried and proved, before being permitted to enter the sacred precincts of the musically elect.

The following excerpt is interesting:

The writer need not fear that as a result of these views his occupation as a vocal teacher is gone. Indeed not! He has only to brush up old ideas and modernize himself to conform with the principles of modern vocal art.

There is a modern school of painting, of composition, of orchestration. There must also be a modern school of singing better suited to modern music—Wagner; the modern Italians, from Verdi of the third period, and the modern French. These cannot be sung with the old conception of the romantic period with the preoccupation of perfect tones. A tenor who would come out to exhibit the tonal beauty of his voice while singing "Io son disonero" of Aida would make the audience laugh, and Aida is not so modern.

To be sure there is a modern school of painting, the cubist, but it is a freak school and will never outlive the schools of the Italian and Flemish masters or the more modern school of Munkacsy and others of a later period.

There is also a new school of composition and orchestration, but judging from its recent hostile reception I doubt whether it will outlive the school of the "Three Big B's"—Bach, Beethoven and Brahms. We cannot improve the diamond by taking from it its sparkle nor can we enhance the beauty of the rose by depriving it of its fragrance. Both are the handiwork of the great Creator, the one produced in the rough for man to finish and the other complete in all its beauty and loveliness.

The bel canto is to the cultivated voice what the sparkle is to the diamond and the perfume to the flower; without it the voice is devoid of beauty, is hollow mockery and the soul of the singer is asleep. And if, as he says, the bel canto should be a thing of the past, why does Madame Amelita Galli-Curci, one of the greatest singers of all time, say in a letter endorsing a certain vocal teacher's method, and dated less than three months ago, "I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting bel canto?" And why does Enrico Caruso, the greatest tenor of his day, say in a letter of endorsement to a friend and teacher, "I have heard your pupils sing and their tone production and style are according to the best Italian Bel Canto traditions." Both of these testimonials appeared in a contemporary magazine published March 31, 1923.

It might be, as Dr. Marafioti says: "A tenor who would come out to exhibit the tonal beauty of his voice while singing 'Io son disonero' from Aida would make the audience laugh," and so would the singer who played the part of the witch in Hansel and Gretel, but I will guarantee that any tenor singing Una furtiva lagrima from Donizetti's L'Elisir d'amore without the use of the bel canto or beautiful tones would soon lose his reputation as an artist if he ever had one to lose.

Different styles of songs require different interpretation and it is up to the artist to use his judgment and discretion in the matter.

But enough! "Too much is plenty," and I have finished with that subject as far as this controversy is concerned.

I cannot, however, close this article without reference to the excerpt taken from Dr. P. Fridenberg's book entitled Every-day Causes of Voice Deterioration, which Dr. Marafioti quotes to substantiate his claim as to defective American speech, and I want to say right here that if this book were brought to the attention of the Board of Education of the City of New York, and if there is a red-blooded American in that august body (and I think there are several such), the author of that book would be compelled to retract his unkind statement about the American public schools and the teachers employed therein and withdraw his book from public circulation.

Below is a copy of the excerpt referred to as it appeared in the May 3 issue of the MUSICAL COURIER. Read it through carefully, thoughtfully and prayerfully. Digest it well mentally; admire its clear and beautiful diction; read it again and yet again, then wonder how it ever failed to find

G. M. CURCI

its proper place among the books on Dr. Eliott's famous Five Foot Shelf.

Dr. P. Fridenberg, an American, in a booklet entitled Every-day Causes of Voice Deterioration, states the following:

The common recuses of voice defect and voice deterioration in the average healthy individual may be arranged in three classes, climatic conditions, improper use of the voice, the lack of attention to voice culture and voice care in our schools. . . . In our larger cities it is impossible to keep up a conversation out-doors without unduly raising the voice, and on most car lines it is necessary to shout in order to be heard.

Women are the worst offenders, as they will continue to carry on a conversation at the top of their voices, while most men will, literally, shut up until there is a possibility of being heard without tearing their throats out. American women have been said to converse "like shrieking canaries," and this is one of the causes. Another is to be found in the lack of attention to voice and speech in the home and in the school. In our mixed population, each element contributes some peculiarity or irregularity not only of accent and pronunciation, but of modulation, intonation, and timbre as well. Each has some typical defect, and some have a large number. Instead of being corrected at school, the teachers themselves, sprung from the ranks of the immigrant, are like the blind leading the blind. Any one who has listened to the exercises of one of our New York public schools will remember the common, slovenly, and unmusical speech of the average public school teacher. . . . The great United States language, and especially the variants heard in our large cities, is a marked exception to the rule of clear and agreeable speech. It is true that "elocution" is taught in our schools, and that there are daily recitation exercises, but little if any heed is given to inculcating the production of beautiful tone, and the precept is nullified by bad example and evil communications which corrupt good speech no less than good manners. The schoolboy imitates the tough and vulgar accents of the street gamin, the college "man" takes as a pattern the variety actor, the professional athlete and the "sport" in diction, as well as in intonation. The home is a correcting influence only in those communities in which there is homogeneity of race, or in the mansions of the wealthy where English governesses and maids are employed and the children have a chance to forget the "American" language.

We are glad to know that the English governesses and maids are such fine exponents of perfect English for now we shall know where to take refuge for ourselves and our children. Hereafter our precious off-spring will not have to go to schools where each student has some typical defect "and some a large number."

Then, too, it is pleasant to know that our children will not have to receive instruction from a teacher who has "sprung from the ranks of the immigrant" nor will we have occasion to "remember the common slovenly and unmusical speech of the average public school teacher." Never again need we fear that our boys will imitate the "tough and vulgar accents of the street gamin," or our college youths "take as a pattern the variety actor, the professional athlete and the 'sport' in diction, as well as in intonation." We have merely to employ English governesses and maids and our "children will then have a chance to forget the 'American' language." Our thanks to Dr. Fridenberg, for this wonderful piece of information. "Knowledge is power." To be forewarned is to be fore-armed and we now have a sense of protection for ourselves and our children which heretofore has been conspicuous by its absence. Again, our thanks to Dr. Fridenberg.

It is strange how some men will belittle the country in which they live and move and have their being—the land in which they earn their livelihood—accept its hospitality—then turn and smite the hand that feeds them! Dr. P. Fridenberg's slur on the American public school teacher is cruelly unjust, untrue and uncalled for. I have seen much of the American public school teacher and I have always found her to be an intelligent, wellbred woman; a lady of gentle mien and noble bearing to whom we are indebted for the education of our children and our children's children, and to a large extent for their moral development and welfare. She does for the child what the parent cannot do, and we owe her a debt of gratitude so huge it can never be met. Dollars

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and cents can never repay her for the noble service she has rendered to us and through us to the country at large.

All honor then to the American public school teacher who, next to our own mother, is the noblest woman on earth, the foster mother of the nation, and the moral and intellectual guide in the domestic menage of Uncle Sam.

"American women are said to converse like shrieking canaries."

Well, perhaps some of them do, but what of it? They are not all angels. Of course, European women would never do a thing like that—perish the thought! They are quite too angelic. It is only the American woman who could so far forget herself as to be guilty of such a breach of etiquette. So much for Dr. P. Fridenberg and his wonderful booklet.

Will this appeal reach the consciousness of the author of the "contrary view," according to whom, in America, even when it is raining, it is a glorious day?

Yes, it is a glorious day in America even when it rains; every day and every good thing is always glorious to the loyal American; even the foreign artist and the foreign vocal teacher, whom we welcome with open arms when they measure up to our standard.

And now, dear MUSICAL COURIER, I thank you for the space allotted me in your valuable paper in which to voice my feeble protests in behalf of American art, American singers, the American teacher, and last but not least, "the truth in singing—the beautiful and lasting bel canto." And I will assure you and the gentle reader that—

Though modern methods come and go
And time and tide forever flow;
Though word and tone all men may sever
Bel Canto the great goes on forever.

(Signed) CARL FABIAN.

Freemantel After the Trout

Frederic Freemantel says that trout fishing and teaching of singing are in no way related, yet he gave up three busy days to get into a trout stream in Northern New Jersey after the speckled beauties. As well as the outing, Mr. Freemantel says he got away from "scales" completely for a few days (trout have no scales). The only scales he needed was when he hooked the "big one." Mr. Freemantel is back at work in his studio and is booked for an all-summer master voice class.

Middleton with Mendelssohn Choir Again

Arthur Middleton will sing with the Mendelssohn Choir, of Pittsburgh, again on November 21 in a performance of Max Bruch's Cross of Fire and a song group, thus adding to the number of appearances the noted American baritone will make in the state of Pennsylvania next season.

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LAURA JONES RAWLINSON, Portland, Ore., 61 North 16th St., June 18, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 828 Carnegie Hall, New York City.

ISABEL M. TONE, 499 Grand View Street, Los Angeles, Cal., June 18, 1923.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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MUSIC ON THE PACIFIC SLOPE

(Continued from page 47)

sonalities of this age and Mr. Brown is receiving the congratulations of his many friends upon the honor and rare privilege bestowed on him.

NOTES.

Joseph George Jacobson, well known pianist and teacher, presented three of his pupils in recital. Those appearing were Gladys Ivabelle Wilson, Myrtle Harriet Jacobs and San Rodetsky.

Harold Pracht, California baritone, was recently married to Hortense Haas.

Nellie Strong Stevenson ended her course of Illustrated Talks on Modern Music at the Forum Club with an analysis of ultra modern composers. During the season Mrs. Stevenson has played more than seventy-five piano illustrations, the solo numbers all by memory and the orchestra works in piano arrangements for four hands with the assistance of Cecil von Seiberlich Bowley. The members of the class showed genuine enthusiasm and interest, and are contemplating resuming this form of study next season.

The fourth and concluding concert of the Loring Club for this year took place at Scottish Rite Hall, May 22. Several important works for men's voices were rendered, among these Arthur Foote's Bedouin Song and The Farewell of Hiawatha, in which the solo was sung by James E. Ziegler; The Song of the Sou'wester and The Little Admiral, by Charles Villiers Stanford, the soloists in these two being P. H. Ward and George Krull, and Reinberger's St. John's Eve. Mr. Ziegler also sang a group of solos by Wallace A. Sabin, the director of the Loring Club Chorus, who accompanied, and several other songs by Frederick Mauer, Jr., who played the accompaniments for these.

Lolita McFarland, lyric soprano and artist-pupil of Johanna Kristoff, is meeting with remarkable success wherever she appears. She possesses a beautiful soprano voice, which the young singer uses with unusual discrimination. Miss McFarland has appeared as soloist with the Lions' Club of Berkeley, the San Francisco Chamber of Commerce, the San Francisco Commercial Club, the Downtown Merchants' Association and the Varsity Night Entertainment of Berkeley. Jane Sargent Sands proved herself on each of these occasions an able and dependable accompanist.

C. H. A.

SAN DIEGO IS TREATED TO MINIATURE OPERA

Chaliapin and Paul Swan the Attractions

San Diego, Cal., May 28.—Chaliapin sang at the final Amphion Course concert of the season. The incomparable art, the magnetic personality and magnificent voice of the singer are never to be forgotten. His program seemed to touch every chord to which the heart vibrates. Recalled again and again the artist sang many encores. The Amphion Club is to be congratulated on having secured this artist for San Diego. Max Rabinowitch provided excellent accompaniments and pleased with several solos.

Under the management of Mrs. B. A. Buker, Paul Swan, rhythmic pantomimist, gave an interesting program at the Spreckels Theater recently. He has a fine command of the technical intricacies of the dance and gesture. He was assisted by Helene Richards, reader, and the San Diego Chamber Music Trio. The trio (composed of Alice Barnett Price, pianist; Jessie Voigt Marcelli, violinist; Nino Marcelli, cellist) played both for the dances and during the intermissions, giving much pleasure with its artistic work. A delightful surprise—and the hit of the evening, too—was the interpretation by Mr. Swan of The Caravan from China Comes, by Alice Barnett.

L'opera en miniature, under the direction of Edward Ewald, is meeting with great success, which is well merited as it is tremendously interesting and educative. Mr. Ewald, a young and talented actor who is an excellent amateur musician as well, has been collecting records of grand opera from all imaginable sources until he has forty complete. He has built a miniature stage, an exact reproduction of the stage of the Metropolitan Opera House, and, after having carefully studied the traditions, has designed tiny stage-sets complete to the last detail for which he has devised an elaborate lighting scheme. With the help of a Victrola and his little stage he can create quite an illusion. He tells the story, describing the action in a dramatic way, and the audience peoples the stage in imagination as the music proceeds. As the stage is only three feet high and the audience must not number more than fifteen, several groups are being formed and what was for Mr. Ewald in the beginning only a delightful hobby is now fast becoming an all-absorbing occupation.

At a recent meeting of the MacDowell Club the program was presented by Carol Scott, soprano; H. B. Bush, baritone, and Agnes Pratt, pianist (a talented pupil of Ellen B. Babcock).

Dolce Grossmayer, Grace Bowers, Loleta L. Rowan and Nell Cave have presented pupils in recitals lately, showing the results of excellent work.

Carrie Emerich, Chicago pianist, delighted the audience at the Thearle Music Company's Saturday concert.

E. B. B.

PORTLAND CONCERTS ENJOYED

Last of City's Annual Series of Sunday Afternoon Concerts
 Presented—Emil Enna and John Claire Monteith
 Give Joint Recital

Portland, Ore., May 13.—Hal M. White, manager of the Public Auditorium, closed the city's annual series of Sunday afternoon concerts on Sunday afternoon, May 13, when he presented the Olds, Wortman and King Chorus, Mrs. Fred L. Olson, director; Leona Foy, accompanist; Elinor Whitson, soprano, and Lucien E. Becker, organist. Prolonged applause testified to the enjoyment of the audience.

John Claire Monteith, baritone, and Emil Enna, composer-pianist, who are numbered among the city's best talent, were heard in a joint recital at the Woman's Club Building, May 11. Mr. Enna played a number of his fine compositions, including a sonata and two preludes. Mr. Monteith, who has a glorious voice, sang several difficult arias. The hall was crowded and the artists had a hearty reception. Ida

May Cook furnished excellent accompaniments. The concert was managed by Earl G. Blew.

Mrs. Barnett H. Goldstein, soprano, and Ned R. Hockinson, tenor, advanced pupils of Paul Petri, appeared in recital at the Woman's Club Building, May 9. They showed the result of fine training and received much applause. Helen Harper, from the violin studio of Frank Eichenlaub, assisted. Mr. Petri played the accompaniments.

The Chamber Music Trio of Portland (Susie Fennell Pipes, violin; Ferdinand Konrad, cello; J. Hutchison, piano) gave a concert at Reed College, May 7. Elizabeth Gore had charge of the concert, which was extremely interesting.

J. R. O.

LONG BEACH SINGER WINS STATE CONTEST

Women's Chorus and Other Recitals Draw Interest

Long Beach, Cal., May 28.—Ruth Burdick Williams, soprano of St. Luke's Episcopal Church of Long Beach and member of the Long Beach Lyric Club, is the winner of the California Federation of Music Clubs 1923 Young Artists' contest for voice entrants. She has been a pupil of William Conrad Mills for the past two years. The announcement was made by Lillian Birmingham, president, who stated that Mrs. Williams was given the highest grades for singing, over a large number of entrants. Her voice has depth and quality. Mrs. Williams will attend the national convention in June at Asheville, N. C., to compete against singers from other States.

WOMEN'S VOICES HEARD IN CHORUS.

The Lyric Club of Long Beach, a chorus of fifty women's voices, William Conrad Mills director, gave a concert at the First Baptist Church, May 11. The club was assisted by Neil M. Russell, baritone. The program included four groups of choruses for women's voices with incidental solos. Local composers' works featured on the program were Ada Potter Wiseman's text, With You (music by Laurie G. Nicholson), and Maple Leaves and Cherry Blossoms (A Japanese Episode), words and music by Alice Maynard Griggs.

FITZGERALD MUSIC COMPANY PRESENTS SOLOISTS.

The Fitzgerald Music Company presented Calmon Luboviski, violinist, and Flora Engel Myers, soprano, in a joint recital at the Fitzgerald Music Company recital hall. Both artists were accompanied by the Ampico. Mr. Luboviski has won recognition in Southern California music circles.

NOTES.

Clarence E. Krinbill presented a number of his pupils in recital on May 14, this being the fifth of a series.

The Fitzgerald Music Company presented three concerts in compliment to mothers preceding Mothers' Day. A number of the highest grade of compositions were interspersed with old favorites especially selected as celebrating motherhood.

The Junior Business Women's Club has organized a glee club with Mrs. Bernice Powell Wright in charge and Olive Haskins as accompanist.

The tickets for the Philharmonic series of concerts announced for Long Beach next season are to be sold by the members of the Ebell Club, the proceeds to go to the club house building fund. Plans for the advance sale are now under way. L. D. Frey will again manage the course for the season.

The piano pupils of Lucille E. Holman were heard in recital at the George Washington Auditorium on May 11. Fifteen small pianists won their first honors on this occasion.

The Woman's Music Study Club of Long Beach held the final meeting of the year at the home of the retiring president, Mrs. H. H. Heylman. Election of officers preceded the program and resulted in the election of Mrs. George Wing, president; Mrs. E. E. Frey, vice-president; Mrs. F. G. Mauthe, recording secretary; Mary Button, corresponding secretary, and Mrs. W. A. Rolf, treasurer. Lucy E. Wolcott led an opera program featuring illustrations from French, Russian and American operas. The three national works chosen were Louise, Snow Maiden and Natoma. These were delineated by legend, theme and incidental solo music.

M. T. H.

PORTLAND ORCHESTRA HONORS ITS CHARTER MEMBERS

Choral Section to Be Added Next Year—Flute Club Offers

Excellent Program—Minneapolis Symphony Pleases

Portland, Ore., May 29.—The Minneapolis Symphony Orchestra presented an excellent concert at the Public Auditorium. Engelbert Roentgen, assistant conductor, directed. Dvorak's New World Symphony was played with great finesse. Very pleasing also were Tchaikovsky's Italian caprice and Alfred Hill's Waiaia Poi. The soloist was Anne Roselle, soprano, who sang the aria Dona Sono from Mozart's Marriage of Figaro and the Ballatella from Leoncavallo's Pagliacci. Mlle. Roselle was heartily received. The orchestra appeared under the local management of W. T. Pangle.

CONCERT BY ORCHESTRA IN HONOR OF CHARTER MEMBERS.

In honor of the charter members of the Symphony Society and its friends, the Portland Symphony Orchestra (Carl Denton, conductor), gave a delightful concert at the Public Auditorium, May 21. Frederick W. Goodrich was at the municipal organ for the effective number, Rubinstein's Kammer-Ostrow. There were also works by Tchaikovsky, Percy Grainger, Sibelius, Brahms and others. The orchestra, by its free rehearsals for school children, has encouraged the establishment of public school organizations. In response to many requests Mrs. M. Donald Spencer, business manager, has decided to add a choral section. Next season there will be presented several choral works which will require a complete instrumental accompaniment.

FLUTE CLUB OFFERS EXCELLENT PROGRAM.

The Portland Flute Club presented an interesting program at the Y. M. C. A. Auditorium. Particularly pleasing was Francis Richter's flute quartet, effectively played by Robert E. Millard, Beulah Clark, Margaret Laughton and H. G. Knight. Mr. Richter is a local composer-pianist. Other participants were J. F. N. Colburn, concertmaster of the Portland Symphony Orchestra; Paul Mahoney, clarinetist; Mordaunt A. Goodnough, accompanist; F. W. Keller, J. C.

Abbott and F. F. Jancke, flutists, and C. Ashley Cook, Charles Clow, H. N. Stoudenmeyer and William Perman, trumpeters.

PUPILS' RECITAL PROFESSIONAL IN CHARACTER.

The musicale given by seven vocal pupils of Rose Coursen-Reed at the Public Auditorium, May 28, was professional in atmosphere. Mrs. Reed is to be congratulated on the splendid success of the soloists who were Mrs. L. E. Cable, Marguerite Carney, Rose Friedle-Gianelli, Mildred Anderson-Hult, Lola Kernan, Mrs. Ray M. Lansworth and Gertrude Porter. Flute obligatos were played by H. G. Knight. A fine chorus of women's voices directed by Mrs. Reed assisted. Florence Jackson-Youney and Edgar E. Coursen furnished the accompaniments. There was a capacity audience.

NOTES.

New officers of the Musicians' Club are George Wilber Reed, president; Carl Grissen, vice-president; George Nathanson, secretary; Emil Enna, treasurer, and Ted Bacon, auditor.

Alice Johnson, organist, recently gave a successful recital at Reed College. Dorothy Wickman, soprano, assisted.

J. R. O.

Easton Delights Albany

Following her recent success in Albany, N. Y., as soloist with the Associated Glee Clubs of that city, Florence Easton's managers, Haensel and Jones, received the appended letter from John Louw Nelson:

The purely commonplace task of moving has delayed my writing to you and expressing my deep appreciation for all that the art of Florence Easton has done for us in Albany.

Her concert on the sixteenth of this month was undoubtedly the most satisfying musical event that it has ever been my privilege to hear in this part of the country—and Albany has for years been favored with the best vocal talent.

Her program was one of rare appeal; satisfying to the connoisseur and intelligible to every one. Leading up to the climax, the aria from Madame Butterfly, it was a succession of perfect gems of vocal utterance. The aria itself, I am convinced, she sang as no other singer in the world today, or in the past, can or could sing it. Her art conjured up a picture of the wistful Cio-Cio-San without the aid of stage setting, and with the slightest of gestures brought a vividness to the performance that was on a par with the gorgeous singing that interpreted the haunting melody.

I have received letters from a great many prominent citizens who have been identified with musical activities. The expression of opinion in them is strikingly similar—"The greatest singer since Sembrich" has been the opinion of our local critics.

Needless to say, we hope not merely next year, but for many years to come, it will be our privilege here in Albany to hear Mme. Easton sing.

Annie Louise David Plays at City College

On June 6, Annie Louise David, harpist, played at the College of the City of New York, giving the following group of solos: Arabian Serenade (Fouleshan), French Dance (Grandjany) and Etude (Tournier), in addition to Hoberg's concerto for harp and orchestra. On June 27, Miss David will leave for Portland, Me., where she will remain for two weeks prior to her annual trip to California. The mornings she will devote to preparation for her western concerts; the afternoons, to motoring for necessary relaxation.

FOREIGN NEWS IN BRIEF

Additional Items

STRIKE IN HAMBURG OPERA CIRCLES.

Hamburg, May 26.—Between the Stadttheater and the Volksoper in Hamburg a discussion has arisen relative to the enlargement of the Stadttheater's repertory. The Volksoper heretofore has been domiciled in a private building, which has now been leased by the Stadttheater beginning this September, the intention being to use the new building for the production of small operas and to give only dramatic productions in the Stadttheater. The Volksoper has declined to move out, claiming that according to the famous German housing law in force since the war no tenant can be ejected unless another home is available. Accordingly two theaters now legally claim the building. In the interest of art it is hoped that the Stadttheater will gain the decision since the Volksoper has given practically nothing but operettas in the past.

A. S.

HAMBURG CITIZENS ASKED TO GUARANTEE NEW PRODUCTIONS.

Hamburg, May 26.—Since it will be financially impossible for the Hamburg Stadttheater to offer any novelties during the coming season, Leopold Sachse, its energetic director, has called upon the wealthy citizens to obligate themselves to guarantee a number of sold-out houses for all the novelties. Unless this guarantee is forthcoming there will be no new productions next season.

A. S.

NEW ORCHESTRAL SUITE BY PAUL GRAENER.

Berlin, May 26.—Paul Graener's latest orchestral work, a grotesque suite for small orchestra, entitled Palmström, will be published by the firm of Bote and Bock, of Berlin. Incidentally, Graener's string quartet, op. 54, was performed eighteen times in the past season by the Gewandhaus Quartet, of Leipzig.

A. Q.

THE SCOTTISH ORCHESTRA.

Edinburgh, May 29.—Contrary to general expectations, the appeal for guarantees for next season has given results eminently satisfactory in character. There was considerable difference of opinion regarding the appointment of a permanent conductor, and while the orchestra in other respects will be continued on its former scale, something of a compromise has been effected in connection with the conductorship. A series of guest conductors will carry it through. For the first three weeks S. Koussevitsky will take charge. He will be followed by Sir Landon Ronald, and a four weeks' engagement of Emil Mylnarski will bring the season to a close. There will also be three or four conductors for single concerts.

W. S.

BUSY MUNICH SUMMER.

Munich, May 26.—The two leading concert agencies here are not rivals and constantly striving to outdo each other. The result has heretofore often been a massing up of important musical events, which, however, lost their im-

portance en masse and for which there was not sufficient demand. The same thing is to repeat itself this summer; one agency had hardly announced an Austrian Music Week to take place in the latter part of August, when the rival published at once a complete program of twelve festival concerts with the best artists available for August and September. Conductors of these latter concerts will be Wilhelm Furtwängler, Hans Knappertsbusch, and Bruno Walter; soloists, Maria Ivogun, Sigrid Onegin, Paul Bender, Eugen d'Albert, Arnold Rosé and others. With these and forty-four festival performances at the three opera houses, Munich will indeed have a hot music summer this year.

A. N.

THE EDINBURGH OPERA COMPANY.

Edinburgh, May 29.—Acting upon the suggestion made last year by Coq d'Or, of the Scottish Musical Magazine, the above company have just given successful revivals of Verdi's Ernani and Meyerbeer's The Huguenots, in the Lyceum Theater here. The company is semi-professional only, and the productions were on a scale seldom attained by the best touring professional bodies. With the exception of a single performance by Cavaliere F. Castellano's company in 1910, Ernani had not previously been performed in Edinburgh since 1870.

W. S.

INVIGUN A COPENHAGEN FAVORITE.

Copenhagen, May 25.—The Munich prima donna, Maria Ivogun, was the soloist of the last concert of the Royal Chapel. She sang a Mozart aria and Zerbini's aria from Strauss' Ariadne in Naxos. Her very distinguished art of singing and eminent coloratura technique won her a success the like of which has not been seen for long in this town. After this splendid introduction, Maria Ivogun in the course of a week gave three concerts, all sold out, in our largest concert room, a thing that neither Battistini nor Chaliapin has been able to do.

F. C.

Cecil Arden Singing in the South

Cecil Arden is having much success in her concerts in the South.

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Musical Comedy, Drama and Motion Pictures

The terrific heat of last week played havoc with the attendance at the local theaters. There were eight closings for the week before, which included *For Value Received*, moving over from the Longacre to the Apollo. The early announcements of closings for last Saturday night were as follows: *Bombo*, with Al Jolson as the star, at the Winter Garden; *Jack and Jill*, musical comedy, at the Globe; *Jane Cowl*, in *Romeo and Juliet*, ending a record season at the Henry Miller; *Whispering Wires*, after being most successful last season, at the Broadhurst; *Caroline*, the charming little musical play offered by the Shuberts, at the Ambassador; *The Waap*, which finished a not overly eventful season at the Selwyn. Indications are that by the time this notice is printed there will be at least four to six additional closings.

The events of the week included the Lambs' Gambol, at the Carroll. An all-star cast of *School for Scandal* was offered at the Lyceum. This galaxy of stars is becoming a much looked for event. Last year the benefit for the Players' Club was Sheridan's *The Rivals*, offered at the Empire. Besides such prominent figures in the theatrical world as John Drew, Tom Wise, Henry Dixey, Francis Wilson, Ethel Barrymore, Charlotte Walker, Carol McComas, we have our own Reinald Werrenrath, as Sir Harold Bumper. The management of the benefit was rather chary with tickets and only the favored few were invited to attend the opening performance. The cast and the play have attracted so much attention that it is almost impossible to buy seats. As a usual thing one cannot depend on the word of the local reporters because no two will agree as to the merits or demerits of a production. So the box office is the best judge as to what the public wants. In fact, under any and all circumstances this should be the only report the gullible public should believe, so the revival of *School for Scandal* must indeed be a magnificent performance, judged only from that viewpoint.

The Lambs' Gambol was not marked by any particularly unusual features and the Earl Carroll Theater had many vacant seats on Sunday night. The opening number, *A Shakespearean Fantasia*, was not overly clever. A broad-casting skit of which Harry Short was the announcer was funny at first. Frank Tinney was amusing and Denman Maley also. J. C. Nugent, of Kempy fame, was interesting in his monologue. We did not remain long so missed much of the program. It was a hodge-podge of laughter and fun.

MOTION PICTURE CONVENTION.

The Congress of Motion Picture Art was called for a two days' convention last Thursday and Friday at the Waldorf-Astoria. The session on Thursday morning had a rather fair attendance. There were many speakers of importance in the industry but it must be admitted that for the time we attended there was much discussion about nothing; no theories were advanced as to the improvements that are sorely needed, or anything that could be worked upon. As we did not go to the remaining sessions it is impossible to say how valuable were the words of wisdom these notables gave forth. It would seem a convention which is as important as one pertaining to motion pictures should be skillfully handled and all persons who are interested in the great industry should be there. But, as usual in such matters, persons entrusted with the details oftentimes let their own importance overshadow the importance of the convention.

W. B. Maxwell, vice-president of the British Society of Authors, was a speaker on Thursday morning, also J. Champenois, representing the Universities of France in this country. It was impossible to understand Mr. Champenois' address owing partly to the bad location of our seats and mostly to the gentleman's poor enunciation.

NOTES.

It is reported that the Selwyns will bring the Grand Guignol Players to America, in the coming fall. We do not doubt the sincerity of this announcement and it would be a great surprise if the project failed to go through. It is only one more foreign company being brought over in its entirety. With the Italian Marionettes coming, the French dramatic productions, the Grand Guignol, English companies galore, and Russian troupes innumerable, it would seem that our coming season will have variety, to say the least. Its slogan should be "All nationalities represented." It is like one of the jokes of the Lambs' Gambol. One of the young players announced that he would like to have a job and a fellow player suggested that he try and get one—if he could. It would be a superb and patriotic idea if someone would organize a company and call it The American Players, but we dread to think what would happen—to them!

THE STRAND.

Last week was popular melody week at the Strand. The Strand Symphony Orchestra, Carl Edouarde conducting, included in the overture *Love Sends a Little Gift of Roses*, and *Bambalina*, both decided hits, and especially as the Strand Orchestra plays them. The Piano Quartet, four attractive girls, played a selection of popular favorites, featuring Nola, which won much applause. Philine Falco's singing *A Kiss in the Dark*, Victor Herbert's newest melody ballad, won great favor with her audiences. It will be remembered that this was the popular number from Herbert's *Orange Blossoms*, which ran in New York last season.

The feature picture for the week was *A Man in Action*, a Thomas H. Ince production, in which Douglas MacLean starred. The film was greatly exaggerated in plot—it was even stupid. It was surprising to find a picture that fell so far below the standard of the Strand presentations, as this theater can almost invariably be relied upon to show only the best in pictures.

THE RIALTO.

The most interesting and unique feature of last week's program at the Rialto was a historical review of New York, Yesterday and Today, consisting of still pictures of Manhattan Island and its people from the period of its purchase by the Dutch up to the present day conglomeration of skyscrapers. Maurice Cass was the lecturer whose hu-

morous explanations of the various slides evoked much laughter from the audience.

The feature picture, *The Heart Raider*, was adapted from a story by Harry Durant and Julie Herne, starring Agnes Ayres, and containing an excellent supporting cast. It had a breezy, if improbable plot, that managed, through several surprisingly original twists, to hold its element of suspense. A Pathé comedy, *Fresh Eggs*, and the Rialto Magazine made up the screen program.

The musical feature of the week was Beatrice Malatesta, dramatic soprano, who sang an aria from Verdi's *La Forza Del Destino*. Paul Lincke offered the well known and popular *Glow Worm* selection with C. Sharpe Minor at the Wurlitzer. Joseph Littau and Ludwig Laurier, as usual, conducted the orchestra in a splendid performance of Auber's *Fra Diavolo*, and the customary weekly offering of Riesenfeld's *Classical Jazz*.

MAY JOHNSON.

Emmy Krueger an Admirable Lieder Singer

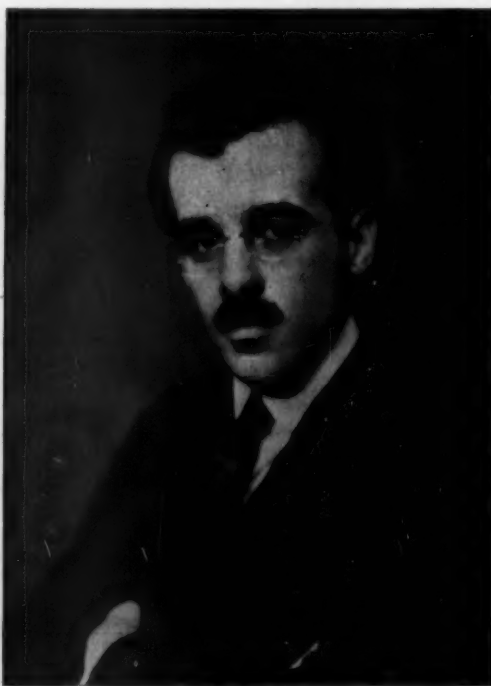
The announcement that the dramatic soprano, Emmy Krueger, who for five years was the leading soprano at the Munich Opera House, will come to America for a concert tour next season under the management of M. H. Hanson, was made in last week's issue of the *MUSICAL COURIER*. Miss Krueger is the soprano whose *Isolde* was so sensationally successful in Munich that she sang special engagements in this role in Switzerland and Spain as well as all over Germany. As a lieder singer she has won as great praise as she has as an operatic singer. In Munich last September she gave a program mostly of unknown modern songs, the *Munich Neueste Nachrichten* of September 22 saying:

Before Emmy Krueger uttered a single note last night she was the recipient of a great ovation. There seemed to be no end to the welcome applause. It is evident that the public desired to show her that they had not forgotten the five years of distinguished artistic work as leading dramatic soprano of our opera which stand to her credit, and that they were really glad to greet her once more; that they had not forgotten her brilliant and yet velvety voice; the spiritual supremacy and soulful warmth of her interpretations, carefully worked out and so masterfully employed. She turned each song into a gem of reproductive art, bringing out clearly its well rounded character in unblemished purity. Her distinguished singing has put her on a par with such supreme artists as Lilli Lehmann, Amalie Joachim and Johannes Meschaeret, all of them artists who used to penetrate deeply into the innermost artistic secrets of the songs and knew with what delicate touch one has to reveal their secrets.

She gave us last night a program of unknown modern lieder, and the success proved that the public will appreciate the songs of today, if sung with genuine art. And that was the case with Emmy Krueger!

CAPITOL CELEBRATES THIRD ANNIVERSARY UNDER S. L. ROTHAFEL'S MANAGEMENT

One June 17, the third year of S. L. Rothafel's direction of the presentations at the Capitol Theater will be celebrated. It has long since been recognized in New York that at this beautiful theater Mr. Rothafel has created a combination difficult to surpass. His musical program is universally of first order, and regardless of the feature picture offered, one is sure to find a packed house. It is proven that music plays an equal part with other features and in the case of the Capitol a greater part than the film. The audiences are made up of many of those who frequent the symphony orchestras and the Metropolitan Opera, and all the musical offerings are of the finest caliber. Mr. Rothafel has a keen



ERNO RAPEE,

musical director and first conductor of the Capitol Grand Orchestra. Through his splendid work with this organization, the Capitol Orchestra has won a place among the best orchestras of this city, and most of the artistic development has been credited to him. (Ed. Thayer Monroe photo.)

sense of values and is recognized as one of the eminent showmen in the motion picture industry.

Recently he was asked to discuss the development of public taste from the viewpoint of the producer.

"The taste of the public," said Mr. Rothafel, "is unbe-

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Riesenfeld's Classical Jazz—C. Sharpe-Minor
FAMOUS RIALTO ORCHESTRA

She placed all the merits and art of these moderns clearly before us. We enjoyed the songs; we demanded encores of some of them and they were granted most graciously. How many encores Miss Krueger gave for those who crowded up to the platform, at the end of the printed program I cannot say.

Edith Mason a Milan Sensation

Milan, June 6 (By Cable).—Edith Mason's debut at La Scala here as *Mimi* in *Bohème* can only be described as a sensational success. She was recalled time after time by storms of applause. Toscanini immediately reengaged her for next season. (Signed) G.

lievably better. They are able to discriminate between the mediocre and the worthwhile and, I am happy to say, prefer the latter. Perhaps the taste has turned somewhat toward syncopation—but not jazz as it is known. Nothing that is not in good taste can last, for the public fundamentally does not want anything which is not in good taste.

"They do not care what the cost is as long as they get what they want, and if you succeed in pleasing them they will come back for more. We have given them a chance to understand something better and they have taken to it with enormous enthusiasm. For instance, take the series of operatic tableaux which we have presented during the past few months. We ignored the long winded, unmusical passages and extracted only the better things. Attractively lighted and staged, the audiences took to it from the very first and it proved to be one of the most successful experiments which we ever tried.

"I do not think a theater of this kind ought to bring forth many new things, especially in music. This work should be left to the big symphony orchestras. Our own mission is a peculiar one. Our duty is to follow up the work of the big orchestras and popularize the good things which they have introduced. A case in point is that of Till Eulenspiegel and Ein Heldenleben. Had we been the first to play these selections, the result would have been failure. But introduced first by the symphony orchestra we acted as the pioneers in our own field and in playing to our weekly attendance of one hundred thousand and by broadcasting over the radio to an additional potential audience of over a million, we were able to do more in the work of popularizing these great orchestral compositions than probably any other force."

Mr. Rothafel not only has a keen sense of judgment regarding the requirements of his audiences, but he has also surrounded himself with an executive staff which contains many prominent names in the musical world and men and women of undoubted ability. Another point in Mr. Rothafel's favor is that he has created much talent particularly among young singers, and has introduced numerous budding artists to New York who perhaps would have been unheard of otherwise.

The Capitol Orchestra is often compared to the best symphony orchestras of the country, and the musical director, Erno Rapee, has brought this organization up to a standard which is nothing short of remarkable. The *MUSICAL COURIER* has commented frequently on the exceptionally fine work of Mr. Rapee as a director and to the artistic heights to which he has developed his orchestra of seventy of the best musicians available. Mr. Rothafel was the first one to acknowledge the power and influence of his musical director and first conductor, Mr. Rapee, and is the first to admit that the Capitol Grand Orchestra has attained its excellency through the leadership of Mr. Rapee. Associated with Mr. Rapee and as assistant conductors are William Axt, David Mendoza and Graham Harris. Mr. Axt creates a considerable portion of the original compositions which are used in the musical score for the feature pictures. He is also the first to judge the quality of voice and musicianship of all aspirants desiring engagements at this theater.

David Mendoza began his musical career as a violinist and has won considerable reputation as a soloist. His first prominent engagement was with the New York Symphony Orchestra and later with the Russian Symphony Orchestra, and was concertmaster at the Rialto and Rivoli Theaters, when Mr. Rothafel was general director.

J.

OPINIONS OF THE PRESS

(Continued from page 51)

especially gratifying, for it has a peculiar vibrancy, a warm human quality in its rich depths. It has the quality, not too often found, to move to smiles or tears.

The Lewiston Daily Sun was equally enthusiastic in his praise of the singer, stating that "People who attended the Orpheon concert at the Lewiston City Hall will not soon forget the throbbing voice, nor the appealing personality of Carmela Ponselle."

London Critics Acclaim Goodson

Katharine Goodson, pianist, who is to visit America next season after several years' absence, gave a concert with the assistance of the London Symphony Orchestra at Queen's Hall on May 10. Miss Goodson is a favorite of many years' standing in London, but on this occasion the critics acclaimed her with even more than their wonted enthusiasm. Here are some of the press notices:

The concert given by Katharine Goodson at Queen's Hall last night, with the assistance of the London Symphony Orchestra, was thoroughly enjoyable. In addition to the Delius concerto, Miss Goodson was also heard in the "Emperor" concerto, in which her playing was remarkable for its breadth of style and, in the slow movement, genuine poetic beauty.—Daily Chronicle, May 11.

Katharine Goodson, at her Queen's Hall concert last night, in the "Emperor" concerto, presented us with a straightforward and brilliant rendering . . . in the Delius concerto she gave a freer rein to her temperament. . . . Here she proved that she could be as subtle as others of her sex, less strongly endowed with the sterner qualities. She concluded an evening which gave great pleasure to a large audience—and this is the best test for any pianist—with Liszt's Hungarian Fantasia.—Morning Post, May 11.

Katharine Goodson has never demonstrated more felicitously her possession of the grand manner which counts for much in the delivery of the concerto than at her concert, given with the support of the London Symphony Orchestra. In Queen's Hall on Thursday, in the Delius concerto, the pianist addressed herself to her task with an aplomb that made light of technical obstacles and imparted deep significance to the beautiful slow section. The Beethoven "Emperor" concerto, which had gone before, and the Liszt Hungarian Fantasia, which came after, completed a scheme which became spectacular.—Sunday Times, May 13.

We recognize in her playing the artistic ideal and conscience.—The Times, May 14.

She had very marked success, for hers was no ordinary playing. A personal temperament was felt; a warm-hearted and adventurous spirit that takes pleasure in launching on a sea of difficulties. She smote the piano with a joyous vigor; indeed an ardent, full-blooded energy is the essence of her art.—Daily Mail, May 11.

She was in excellent form, especially, perhaps, in the "Emperor" concerto. She has a notable gift for color and gradation of tone.—Daily Express, May 14.

The orchestral concert of Katharine Goodson in the Queen's Hall last night was a brilliant success, not only for the popular pianist but also for British music. In accordance with custom, she had included in her program a classical work, Beethoven's "Emperor" concerto. She had also included the C minor concerto of Delius and, for orchestra alone, Arnold Bax's symphonic poem, Tintagel. Both of these were as well received by the large audience as they were played. Miss Goodson was in her happiest mood.—Evening Standard, May 11.

Her performance was clear and buoyant rather than profound, after the manner of those that believe that Beethoven must always be played with a frown. It was all the better for it.—Pall Mall Gazette, May 11.

On Thursday, at Queen's Hall, Katharine Goodson, supported by the London Symphony Orchestra, played in Beethoven's "Emperor" concerto with an interpretative and executive command that placed her even in a higher artistic position than she had previously occupied. To say this is to say much.—Referee, May 13.

More Ruth Ray Triumphs

The season has not as yet closed for Ruth Ray, the brilliant young American violinist, who has won instant success wherever she appeared. A few of the press eulogiums gleaned from her recent middlewestern tour are as follows:

Ruth Ray, heralded far and wide as Maud Powell's successor and the greatest woman violinist, was accorded one of the greatest ovations even given an artist by a Streator audience. She was recalled time and again and added encores. The audience refused to depart until she had responded to the enthusiastic plaudits repeatedly.

The young violinist is refreshingly young, vivacious and unspoiled. She plays with such brilliancy of execution and sympathy of expression that it is a delight to the hearer to forget all technical difficulties and to revel in the soul satisfying tones from the famous Guarnerius violin.—Streator (Ill.) Daily Free Press.

Few women violin players can in any way compare with Ruth Ray, the young Chicagoan who appeared before the large audience at the Plumb Theater last evening in the second number of the Artists' Course. In fact it is doubtful whether Streator has ever had the opportunity of hearing a violinist any better.

Miss Ray is undoubtedly endowed with a great genius and the audience voiced its appreciation last night by recalling her time and again. The youthful violinist's tone is exquisite, and the accuracy of her intonation is marvelous. It would be really difficult to decide which of Miss Ray's numbers was the best. Russian Airs by Wieniawski, one of the most difficult, was played with much assurance and poise, while in some of the other numbers her rapid passage work was perfect. The combination of her wonderful talent and charming personality, which is the greatest possession of a concert artist, gave Miss Ray the

warmest and most enthusiastic reception that has ever been accorded a violinist in Streator, not excepting Maud Powell.—Streator Daily Independent-Times.

Of the violinists who have appeared in the Twin Cities none can compare with Ruth Ray, who was presented last night at the St. Joseph high school auditorium in the featured program of the spring festival. Not since the great days of Maud Powell has any American woman displayed the extraordinary violinistic talent, exquisite tone and accuracy of intonation demonstrated by Miss Ray here. Though still in her early twenties she played with the poise and maturity of a veteran, with an intensity of feeling and those indications of power in reserve which are seldom shown by older violinists of either sex.—Benton Harbor (Mich.) News Palladium.

Miss Ray has excellent technic, fine tone quality, and her interpretations were all sane and musical. She played with good style, her bowing was excellent, her designs, plays upon the audience as well as it was evident throughout that she has had fine training.—Kirkville Daily Express.

Parker on Guy Maier

Just before Guy Maier sailed for Europe he gave one of his children's programs in Boston, which led H. D. Parker, of the Boston Transcript, to write several thousand words of appreciation from which the following is quoted:

As pianist Mr. Guy Maier may sometimes seem deficient in play of feeling over the music that he undertakes. No one, however, so hearing him, may doubt his acuteness of mind similarly exercised. He perceives, conceives, designs, plays upon the audience as well as the piano, leaves clear impression of every musical point he would convey. No one, again, hearing him in his occasional concerts for young people, like that in Jordan Hall yesterday afternoon, may question his sense of humor. For in these concerts Mr. Maier is expository—to use far too formidable a word—as well as pianist. Having assembled the youngsters—in goodly numbers on Friday—he would persuade them that music and the hearing of music are amusing. He seems to dislike solemnities and reverences, which, happily, most of the world is fast banishing. He has no stomach for the platitudes of pretence. If music and the hearing of music are "educational"—unfortunately they pass as such—"keep it dark," he seems to be saying to himself and to his audience. For pleasure, we have come to his righteous tenet and pleasure, to the utmost in him, he bestows.

To these ends Mr. Maier had obviously chosen and ordered the program of yesterday's concert. In ear and spirit, the hearing youth answer to rhythm. Hence a Gavotte from Bach; a bouquet of little Waltzes à la Viennoise, when that capital was still simple, from Schubert; the Polonaise in A flat major from Chopin. Amiable, too, may the assembled teens and even younger years thus discover that Bach wrote music not that it might be "revered," but that it might give pleasure and, incidentally, bring him a living. They may hear also in Chopin a composer who, like themselves, had his fancies and was able, being genius, to preserve them in a casket of tones. Hence, possibly, yesterday an Impromptu from the Pole to float like bright cloud over the clang and ceremony of the Polonaise. The youngsters, too, like descriptive pieces, especially when Mr. Maier with a light hand and pleasing words, has spoken a fanciful title-page. So it was that they heard Mr. Chadwick's amusing trifle, The Cricket and the Bumble Bee (Hamlet's "buzz, buzz," to Polonius should be motto for the piece). A bit—long bit—farther Mr. Maier led them when he played Debussy's Evening in Granada—the lights, the sounds of twilight, there and also in worldwide fancy, set in an iridescent enamel of tones. Not exactly so did Mr. Maier introduce the piece; but his words and playing did suggest those glimmers of dusk, those echoes of distant sounds, which the teens have been known to watch and hear inarticulate, as, if they are honest, becomes their years. In Jordan Hall, not too susceptible to these sheens of sky and air, Debussy and the pianist yet lead such beauty.

Sundelius Scores in Providence

When Marie Sundelius appeared not so long ago as soloist with the Providence Symphony Orchestra, the Journal of that city commented as follows:

Marie Sundelius is not a stranger to Providence audiences. She has appeared here on several occasions and with success. Since her last visit to this city she has made strides in her art. Her voice is bigger and better in quality than before. She sang her Faust aria with fine taste and admirable vocal control. The audience gave her an ovation after this appearance and after her song group. The contrasted songs were sung with delightful vocal quality and sympathetic understanding. Her high notes are full and very easily produced. After her songs, Mme. Sundelius added three extras in response to enthusiastic recalls.

Following this appearance she enjoyed similar success in Wilson, N. C. The Wilson Daily said:

All Wilson is wishing today that Marie Sundelius was on the program again for concerts every day this week. People would like to make a local institution of her. No Metropolitan singer has ever made herself more popular than this delightful Swedish singer did yesterday afternoon and last night, not only with her voice but also with her gracious manner under circumstances that were not a little trying. Marie Sundelius can get together an audience whenever she wants it hereafter.

Another Hess Success

The following is an echo of Myra Hess' appearance in Bridgeport, Conn.:

There are two words in the vocabulary of the average musical critic which are sadly overworked and all too often misapplied. They are "great artist." However, there are times when they are applicable and deserved. This is true with Myra Hess, English pianist, who appeared before the Wednesday Afternoon Musical Club, yesterday afternoon. Not only is Miss Hess a great artist but also the sheer beauty of her work entitles her to rank among the greatest.

Especially noticeable was the depth of feeling which Miss Hess put into her work. Her playing was imbued with poetry and richness of feeling. Miss Hess is the possessor of a dazzling technic and her playing is most virile. Coupled with her ability as a musician Miss Hess has a charming personality. Like a truly great artist she is most unassuming but withal possesses a fine dignity, the dignity of the greatest simplicity.—Bridgeport Evening Star.

FROM THE PUBLISHERS

White-Smith Publishing Company, Boston

Love Like the Dawn Came Stealing, by Charles Wakefield Cadman, seems to be a successor to At Dawning. It has recently become a favorite for theater and hotel orchestras, always being received with enthusiasm. Just recently at the Seville in Boston, the orchestra, under the direction of Harold White, offered the number with an excellent presentation. Mr. White specializes in the finest compositions by American composers.

Ethelynde Smith, on her recent tour, sang the following songs: The Spring Song of the Robin Woman, from Shamus, by Charles Wakefield Cadman (fifteen times); The Goblins, by Gertrude Ross (twelve times), and The Bagpipe Man, by Howard McKinley (nine times). The programs of this American singer contain fifty per cent. of songs by American composers, so it is fair to suppose that her loyalty to her compatriots is appreciated.

Clayton F. Summy Company, Chicago

Lalla Ryckoff, a composer from Chicago, has arrived in New York for an indefinite stay. She has been rather successful with her pianologue. Summy have just bought a new selection, I Doubt It, and Um Hum.

Ray Tyler's new madrigal for choruses, entitled The Pride of May, was heard in Philadelphia on April 25, under the direction of N. Lindsay Norden. Charles Frederick Morse, of Detroit, has also used the number.

Carl Fischer, New York

The publishing house of Carl Fischer has issued Volume III of Carl Fischer's New Music Bulletin. This little sheet will be mailed to all upon request. One of the feature articles pertains to Rachmaninoff's latest song. Another paragraph is devoted to Godowsky's Miniatures. Emerson Whitthorne's New York Days and Nights is the next item of importance. The paragraph also carries the picture of Robert Schmitz, the French pianist, who introduced Mr. Whitthorne's number to New York concert-goers. A whole page is given over to new numbers for the violinist. There is also much space devoted to Novelties for Pianists, and the newest member of the American Academic series, number 9. The last page is given over to various feature editions. Rather a valuable pamphlet for the teacher!

Harold Flammer, Inc., New York

Harold Flammer, the New York publisher, has left for his yearly trip to the Pacific Coast in the interest of his publications. He will visit Atlanta, New Orleans, Texas, California, Oregon, Washington, British Columbia, Manitoba, North Dakota, the Twin Cities, Chicago, Detroit and Pittsburgh.

George F. Bauer, who was for a number of years connected with J. Fischer & Bro., and later became manager of the Fine Arts Department of Joseph W. Stern Company, is now associated with Harold Flammer. Mr. Bauer is a graduate of the Leipzig Conservatory of Music and organist of St. John's Lutheran Church, New York. He also succeeded the late Prof. Horatio W. Parker at St. Mary's Cathedral School at Garden City when Mr. Parker was called to Yale University. A number of Mr. Bauer's compositions are published by Luckhardt & Belder and the Oliver Ditson Company. M. J.

Thirteenth Biennial Convention of N. F. M. C. Opens

At the first business meeting of the thirteenth biennial convention of the National Federation of Music Clubs, being held at Asheville, N. C., Mrs. John F. Lyons of Ft. Worth, Tex., president of the Federation, asked for greater recognition of American artists on all concert programs of the music clubs. The convention opened on June 9 and will continue through this week. A complete report will appear in the issue of June 21.

Rachem More Popular Than Ever

As a rule, when a song gains quick popularity, it usually dies a quick death, but with Mana Zucca's beautiful song, Rachem, it is steadily gaining in popularity.

Rosa Ponselle recorded it for the Columbia, also Cantor Rosenblatt and Dorothy Jardon for the Brunswick. It has been sung in concert by almost every leading artist, and it will be extensively programmed next winter. As one critic wrote: "It is a song for all time."

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VANDERBILT STUDIOS of New York. Proprietor, Mrs. Mabel Duple-Scheele, announce the opening of a new branch at 13 and 15 East Thirty-eighth street. Renting office opens June 1. Also studios

at 125 East Thirty-seventh street, telephone Murray Hill 0991, and 37-39-41 West Ninth street. Office 41 West Ninth street. Telephone Stuyvesant 1321.

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proposition from the West, with promise of greater choral activity. Address "N. A. W." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

FOR SALE—Flute, marked "Astor No. 6 Wyce Street, London S." Said to be one of flutes which original Astor brought to this country and traded for furs. Answer L. G. Rose, 1048 Sterling Place, Brooklyn, N. Y.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

MOSCOW'S FIRST SYMPHONIC ENSEMBLE WITHOUT CONDUCTOR ATTAINS A HIGH DEGREE OF ARTISTIC PERFECTION

Moscow, May 1.—According to Grove's Dictionary of Music and Musicians, conducting is the "art of directing the simultaneous performance of several players or singers by the use of gesture." History shows us that there have been various methods of conducting. Our present epoch is that of the virtuoso conductor who requires, first of all, an orchestra of first-rate technical ability and thorough discipline, but at the same time one subservient to his demands as well as to his caprices, however unexpected or strange they may be. For him the orchestra must be quite passive and deprived of its own will constituting nothing else than an animated musical instrument sensitive to the highest degree.

This state of affairs instinctively provoked a protest among Russian orchestral musicians, and following a plan of L. Zeitlin, professor of violin in the Moscow conservatory, an orchestra was formed which had for its principal object the training of the entire body so that it would become musically sensitive enough for each member to be able to execute his part of even the most complicated works without the aid of a leader. In other words they aimed to perfect an orchestra that would be able to play like a string quartet.

This organization was called the First Symphonic Ensemble. After a year's work together they have proved that in accompanying, as well as in united playing, they can keep perfect rhythm and give excellent artistic interpretations to orchestral masterpieces without the aid of a conductor.

As far as the mere technical functions of a conductor are concerned he can now be dispensed with. As to the musical rendition, however, it was necessary to have the parts thoroughly explained to each member by a leader. This new system of playing necessarily calls for the invention of new technical aids, the first of which must be a more exact system of printing music with more detailed indications for execution. Until such a system is invented, the task of orchestral players without a conductor will be exceedingly difficult. Nevertheless, in twelve regular concerts, works of Beethoven, Wagner, Liszt, Rimsky-Korsakoff, Scriabin, etc., were performed with a high degree of artistic excellence. The new movement appealed to the public and won its sympathies. The critics, however, were divided into pros and cons, some lively differences of opinion being the result.

V. BELAIEV.

Doris Doe in Recital

June 5, in her Riverside Drive studio, Sibyl Sammis MacDermid presented Doris Doe, contralto, a charming artist with a voice of range and volume under good control. Before a select audience of invited guests and in demonstration of her versatility, Miss Doe was heard in the following numbers: *Lungi Dal Caro Bene*, Secchi; *Le Violette*, Scarletti; *Celle que je prefere*, Fourdrain; *Le Miroir*, Ferrari; *Je Pleure en Reve*, Hue; *The Plow, Thou Art Like Unto a Flower*, Merza; *Louis Baker Phillips*; *La Vague le Cloche*, Duparc; *Fulfillment*, Heart o' Me; *My Lav Is Like the Red*, Red Rose; *James G. MacDermid*.

Mrs. MacDermid will continue teaching in New York throughout the summer and on the evening of June 26 will present Mahel Kraus, soprano of St. Louis, in recital.

Frances Foster Teaches Openshaw Ballad

The following letter shows how successful Openshaw's ballad, *Love Sends a Little Gift of Roses*, has proven with Frances Foster, prominent teacher here in New York:

I am using *Love Sends a Little Gift of Roses* constantly in my studio, and two of my artist pupils are featuring it on their programs—Maise L'Estrange, who is using it with success in vaudeville and Carl Bender, tenor, who uses it in concert with equal success.

Yours very sincerely,
(Signed) FRANCES FOSTER.

Graveure in Copenhagen

Copenhagen, May 25.—The American singer, Louis Graveure, recently gave a recital in Copenhagen. He scored great success, less perhaps by his execution, which in our Scandinavian temperate latitudes seemed somewhat too strongly underlined, than by his extraordinarily well trained, beautiful and warm baritone. In listening to Mr. Graveure we were reminded of the famous Swedish court-singer, John Forsell, who was a few years ago the most idolized concert and opera baritone of the Scandinavian North. Mr.

Graveure had to give several extras before the auditors were satisfied.

F. C.

Suzanne Keener Always Singing Somewhere

"But I want a short vacation sometime," insists Suzanne Keener, the coloratura soprano. Local managers, however, are continually persuading her to sing, so she is accepting only engagements that involve very little travel. Miss Keener had been expecting to spend the summer abroad, but the date of sailing was postponed from time to time, and it now seems that she will remain in this country for she has engagements throughout the summer.

More than five hundred applications for Miss Keener for next season have been received by Manager R. E. Johnston, many of which are for re-engagements.

Scudder School Commencement

At the commencement exercises last Thursday of the Scudder School for Girls, 244-248 West Seventy-second street, pupils of the new music department took part in the program for the first time. Pupils of Theodore Van Yorsk, tenor; Gustav Dannreuther, violinist; Paul Kefer, cellist, and Frederick Schlieder, organist of St. Nicholas Collegiate Church, participated. Winifred Abell is director of the school and in addition to the teachers aforementioned, Mme. Adele Laeis Baldwin, Victor Biart, and Mildred Dilling, harpist, are also on the faculty. Sixty-three students were graduated at these exercises.

Erna Cavelle Sings at The Breakers

Erna Cavelle, soprano, was the outstanding artist at a concert on May 29 at The Breakers Hotel in Atlantic City. Miss Cavelle, who enjoys much popularity in Atlantic City, again won the hearts of her hearers. She sang with great charm *J'ai Pleuré en Réve* (Hue), *Ouvre Tes Yeux Bleus* (Massenet), *Chanson Norvégienne* (Fourdrain), *Do Not Go, My Love*, (Hageman), *The Moon Drops Low* (Cad-



SOUTHERN BEAUTY TO JOIN OPERA CHORUS.

"Wins Way to Opera with Untrained Voice." This is the way that the Keystone View Company, photographers, headed the caption which accompanied the above photograph, and the rest of the caption was so elaborate a specimen of romantic English that it is printed in full, responsibility for the facts being left to the Keystone firm: "Mrs. Fanille Davies Baird of Atlanta, Ga., a member of one of the oldest and most aristocratic families of the South, who surprised herself and her friends by being taken on for the Metropolitan Opera Chorus. Mrs. Baird has an untrained soprano voice which has charmed Atlanta society for years. When she slipped into the doors of the opera house, there were hundreds with trained voices waiting, but she was one of the fifty chosen. The society woman will give up her butterfly existence and work hard to reach her goal."

man), *Down in the Forest* (Ronald), and *Oh, Didn't It Rain* (Burleigh). Together with Evan Prosser, tenor, she sang a duet from Parry's opera, *Blodwen*.

De Luca Engaged for the West

Giuseppe De Luca, baritone of the Metropolitan Opera, has been engaged for a series of concerts in California during the month of October, 1924. De Luca is now resting in Rome, after a season of seventy-eight appearances (opera and concert).

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